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*THE LIFE OF EMMA THURSBY*

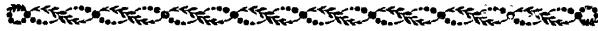






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EMMA THURSBY, PARIS, 1879, FROM A PAINTING BY GEORGE P. A. HEALY,  
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# THE LIFE OF EMMA THURSBY

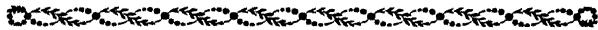
1845-1931

RICHARD McCANDLESS GIPSON



THE NEW-YORK HISTORICAL SOCIETY

NEW YORK • 1940



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*and*

RICHARD MC GANDLESS GIPSON

To  
INA LOVE THURSBY  
whose devotion for her  
illustrious sister  
has been noble and enduring

1064



## *FORWORD*



Emma Cecilia Thursby (1845-1931) was one of the first American singers to achieve renown in Europe, and one of the few native New York women to gain distinction in music. Born in Williamsburgh, in what is now the Borough of Brooklyn, she resided there until 1883, and thereafter in New York City. Over the long life span, she and her family, and particularly her sister, Miss Ina Thursby, preserved diaries, letters, programs, newspaper and periodical notices, medals, certificates of honor, photographs, manuscript music, and a wealth of other items relating to her career. These personal archives were fortunately not subject to the hazard of frequent moving that depletes so many collections. Indeed, they remained intact to the time of Emma Thursby's death, after which they were carefully preserved by her sister, and made available to the biographer, Richard McCandless Gipson, who has used them as the foundation of this book.

Miss Ina Thursby recently presented to The New-York His-

torical Society, in memory of Emma Cecilia Thursby, all these cherished memorabilia, which are important not only as a complete record of a distinguished New York singer, but also as a record of musical America over a long period in its vital progress. A considerable portion of the memorabilia, amounting to more than three thousand press notices, more than twelve hundred programs, and a large number of letters and miscellaneous items, has been correlated and catalogued by the author and mounted on all-rag boards which have been appropriately bound or boxed. The New-York Historical Society is grateful to Miss Ina Thursby for the gift of this notable collection, which will become a valuable source for musical research and for historical research relating to New York and Brooklyn.

The very extent of the source material confronting the author was a challenge in selection and evaluation which he has met commendably. Rarely does one find a book so replete with steadily recurring facts of name and date and event, where the narrative still prevails strong, uninterrupted, and moving. Rarely does one find such effective use of quoted matter, for here the author makes the quoted matter tell the story rather than simply illustrate and confirm it. Though the book everywhere reflects Mr. Gipson's sympathetic approach to his subject, he has rightly left appraisal of Emma Thursby, the artist and the woman, to the criticisms and letters of her contemporaries, and finally to the reader.

Because the Thursby memorabilia have become the property of The New-York Historical Society, and because they relate so largely to the City of New York, the Society is pleased to sponsor this distinguished biography which is a fitting tribute to Emma Thursby.

ALEXANDER J. WALL,  
*Director*

THE NEW-YORK HISTORICAL SOCIETY

## *P R E F A C E*



**A**lthough the name and fame of Emma Thursby was an honored tradition in the home of my youth, it was not until the summer of 1928 that I met her whom God had endowed so bountifully. No longer, at eighty-three, could she raise that voice for which the new world and the old had acclaimed her. Yet sweetness, and sympathy, and a courage that defied a great affliction — the paralysis of her left side — were crowns she wore with a nobility heightened by age and understanding. And all about her hung a spiritual fragrance.

In the brief years that followed to her death in 1931, on the fourth of July, many were our meetings, and strong, I believe, the bond between us. Never did I think in those days, however, that I would be chosen to recount her life's story. When the opportunity did come to recount this story, I at first demurred, since I was neither musician nor critic of music. Yet no one could challenge my interest in music, or my devotion to Emma Thursby; and this it was that finally actuated me to write.

Whatever my own sympathies and prejudices, I determined to tell the story in simple truth, objectively. Happy I was then, upon reading more than four thousand press notices concerning Emma Thursby, to find that she was the subject of universal encomium in the many countries in which she sang, and that everywhere admiration for her art was bound together with a deep respect and admiration for her womanhood.

Often I have used a contemporary press notice to further my narrative, whenever, in fact, I have thought that he who heard and saw was the best qualified to speak. How ephemeral was the human voice in that early day when there were no accurate recording devices to preserve it for us! In using these notices I have endeavored to present both the public's and the critics' opinion of Emma Thursby. In my choice of letters I have endeavored, chiefly, to give the reader a more intimate picture of Emma Thursby, the woman.

English translations of press notices are those of contemporaries of Emma Thursby, for I have deemed it well to use the phraseology of the day. Criticisms from French newspapers and journals I have quoted in the original language, for Paris was surely the vocal center of Emma Thursby's universe, the city that gave her so many of her greatest triumphs. Illustrations are from the Thursby Collection unless otherwise designated.

The plan of this book was changed many times as the work of research progressed. In the end I enjoyed the privilege of utilizing what is very likely the largest collection of memorabilia in existence relating to any one artist of the period. These memorabilia, numbering many thousands of items, were gathered with industry and care and devotion over the years by Ina Love Thursby, who has presented them to The New-York Historical Society in memory of her sister, Emma Cecilia Thursby.

However vast this collection of memorabilia, difficult and immeasurable, indeed, would have been my task, had I not

received the inspiring cooperation of a friendly legion.

For Ina Love Thursby my gratitude is profound. No detailed record of Emma Thursby's life could have been written without her aid. And if I have in any way failed, mine is the guilt in the face of her unfaltering cooperation.

To Mr. George A. Zabriskie, President of The New-York Historical Society, to its Officers and Trustees, especially to Dr. Fenwick Beekman, Mr. Arthur Sutherland, and Mr. Alexander J. Wall of its committees on Library and Publications, and to the many members of the Society's staff I extend my deep appreciation, for they have given me every aid and encouragement.

It has been a great privilege for me to have the counsel and support of that earnest and able Director of the Society, Mr. Alexander J. Wall. At all times he has proven himself my valued critic and my sincere friend.

To Miss Dorothy C. Barck, Editor of the Society, I acknowledge a very large debt, which my gratitude can little pay. Her wide knowledge, her sound judgment, her imaginativeness; in all, her critical opinion, so liberally and earnestly given, has made my editorial bridges easy to cross, and the manifold tasks of preparing this book for publication a pleasurable experience I shall always remember.

To Mr. Walter Brown I am indebted for generous assistance in assembling the Thursby Collection, and for his many and real efforts in bringing about realization of the form and shape which this book has taken.

I earnestly appreciate the generous aid given me, in assembling the Thursby Collection in the home of Ina Love Thursby, by Mrs. William C. Bryant, Mrs. Irving F. Morrow, Mr. Katuro Nishioi, and Miss Edith Thursby.

The invaluable and frequent aid given me in matters relating to the period of Emma Thursby's teaching by Mrs. Percy F. Emory (Reba Cornett), deserves particular recognition and

appreciation. For aid in this period also I am especially grateful to Mrs. Wilbur Earp (Estelle Harris), and to Mrs. Eugenie Abbott, Mrs. Leila Troland Gardner, Mrs. Edward Rauscher (Josephine Schaffer), and Miss Blanche Yurka, alike pupils of Emma Thursby.

I have benefitted greatly from the many and informative letters, relating to the whole of Emma Thursby's life, that Mrs. John Comfort (Elizabeth Bennett), of San Francisco, California, has written to Ina Love Thursby. Mrs. Comfort, devoted cousin and contemporary of Emma Thursby, has never faltered in the long friendship.

Mrs. Sidney Thursby, Mr. John Thursby, and other members of the Thursby family, have kindly assisted me with the family research. Many were my telephone conversations with and real and genuine the aid of the late Mrs. Edward Leeds (Josie Thursby). Great is my regret that we never met, and that she can not now bear witness to my appreciation.

It has been particularly gratifying to me to have the friendly interest of Dr. Walter Damrosch.

During the whole period of my writing and during the period of decision upon the format the book should take, I was fortunate in the authoritative criticism and advice of my fellow writers, Mme Martha Dickinson Bianchi, Mr. and Mrs. John Russel Hastings, Mr. and Mrs. Richard B. Morris, Miss Mabel Poillon, and Mr. and Mrs. Charles Messer Stow. In no less a way am I indebted to others in the publishing fraternity: to Mr. Charles R. Marshall for his many valued suggestions; to Mr. Frederick T. Sutphen, who did so much from the earliest days of the book to advise me in matters of wide range. I will not forget the encouragement of Mr. A. James Putnam.

It was my good fortune to know the friendship of three among Emma Thursby's contemporary artists: Miss Maud Morgan, the late Mme Emma Nevada, and Mrs. Charles Grant Shaffer (Dora Becker), whose recollections were of such impor-

tance to me in picturing Emma Thursby, the artist and the woman.

I am grateful to Miss Elizabeth Bartlett, Miss Amelia Shapleigh, and Miss Ann Vinton, who went to great effort in providing me with material relating to "Greenacre."

It is a pleasure to me to acknowledge the valuable and kindly assistance in matters concerning the Bedford Avenue Reformed Church, of Miss Cecilia Watts, of Brooklyn, who, as a little girl, sang in the choir of that church when Emma Thursby was its soloist.

The advice of my brother, Mr. Henry Clay Gipson, in photographic problems, I have relied upon. Miss Josephine Smith generously helped me in preparing my manuscript for the printer. Mr. John B. Watkins, Jr. spared neither time nor industry in his effort to assist me in matters relating to the format of this book.

Mrs. Richard Mansfield is no longer here to accept the profound gratitude I so often proffered in her lifetime for the kindly cooperation with which she answered my frequent requests. The reader will recognize the debt I owe her for the right to publish the letters of her mother-in-law, Mme Rudersdorff, and for her aid in matters relating to both Mme Rudersdorff and Richard Mansfield.

Mr. Earle Tilden Cann has done a workmanlike, scholarly job in compiling the index, for which I am sure the reader will feel the same respect that I feel.

Mr. George Zahrobsky, my secretary, I commend for his excellent work in correlating the many items in the Thursby Collection, for his industry and dependability, and for his enduring loyalty.

Many are the newspapers referred to in the text, to which I am grateful; many of them, unfortunately, are no longer in existence. Currently, the *Brooklyn Daily Eagle*, the *New York Times*, and the *New York Tribune* have published advance

notices of this book, which have caused many of their readers to write to me. For the same generosity, I am grateful to the *Etude Music Magazine* and its editor, Dr. James Francis Cooke; and to the *Musical Courier*, and its editor, Mr. Leonard Liebling.

Great among the good fortunes attending the inception of this biography was the hearty assistance of Mr. and Mrs. Mortimer Brewster Smith, the latter, granddaughter of Ole Bull and Sara Thorp Bull, the friend whom Emma Thursby most respected and admired. Mr. and Mrs. Smith loaned me more than one hundred and fifty letters written by Emma Thursby to Mrs. Bull, letters that proved of inestimable value. My visits with them in the old home of Ole Bull at Lysöen, Norway, and in Sandy Hook, Connecticut, were made profitable by their aid and happy by their kindness.

The further ranks of those whose assistance I have appreciated include: Miss Anne Allison; Miss C. Louise Avery; Mr. A. F. Bradley; Mr. Theodore Burrows; Mrs. Richard Udall Clark; Mr. Albert Davis; Mr. Percy F. Emory; Mr. Stephen G. Ensko; Mrs. Martha Flocken; Mrs. W. H. French; the Frick Art Museum; Sir Vivian Gabriel; Mr. Ira Glackens; Mr. Henry B. Hoffmann; Miss Cornelia Hubbard; Mr. Walter E. Ingles; Miss Mollie Kreutzer; Miss Margaret Lippencott; the Library of Congress; Miss Edna Huntington and Miss Alberta Pantle of the Long Island Historical Society; Miss Susan E. Lyman; the Reverend Andrew J. Meyer; the Music Department of the New York Public Library; Mrs. Mary Cotton Beaudrie of the Music Library of the Circulation Department of the New York Public Library; Mr. Harold F. Nutzhorn; Mrs. Michael O'Rourke; Plymouth Church, of Brooklyn; Mr. and Mrs. Charilaus Raphael; Mr. and Mrs. Justus Ruperti; Dr. and Mrs. Benjamin Salzer; Mr. Joseph A. Salzman; Mr. William H. Seltsam; Miss Nell G. Shinn; the Société des Concerts Colonne of Paris; Mr. Michael J. Stanton; Mrs. Charles

P. Stewart; the Synod of New York of the Presbyterian Church; Mr. Carl Tollefson; Trinity Church of New York; Mr. Alexander J. Wall, Jr.; Mr. John T. Washbourn; Mrs. Evan Wentworth; and Mr. George Zoritch.

No one could have received the aid of the many, that it has been my good fortune to receive in the preparation of this book, and fail to experience the feeling of thankfulness and humility which is mine. Without the able counsel, the active assistance, and the steadfast encouragement of one, Roger Wentworth, my friend, I frankly declare I could not have written the book at all.

RICHARD McCANDLESS GIPSON

New York City  
October 1st, 1940



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*THE LIFE OF EMMA THURSBY*



## *CHAPTER I*



If Emma Thursby, when she was a child, had been asked who her ancestors were, she would surely have said, her grandparents, for to the average American child nothing existed beyond the barrier of seeing and hearing and touching, save God. Unlike her English cousins, whose heritage in the spreading branches of the Thursby tree was a thing to be pondered next only to God and King, she was proud in the living family which surrounded her, rather than in the family in heaven she had never met.

Indeed, she heeded little the mysteries of the Thursby ancestry until years later, in November, 1878, when she visited Brighton, England, for a concert engagement. Then initiation came suddenly and dramatically, the prospect of meeting on English soil her English kin awakening in her all the dormant ties of blood. Hardly had she reached her hotel when she was handed a note which had been addressed to her managers by one Reverend William Thursby:

(P R I V A T E)

Messrs Cramer

Gentlemen:

"6 Brunswick Terrace, Brighton.

November 7th, 1878.

As my mother's and eldest sister's names were Emma Thursby, I am naturally anxious (if agreeable to 'Miss Emma Thursby,' the American Prima Donna) to make her acquaintance, and I am not a little curious to converse with her to learn from what, if any, Branch of our Old English Family she may be descended.

Will you kindly convey this my wish to her, tho I fear her stay in Brighton will be very short.

Could you tell me where she will take up her abode there?

My daughter, who will no doubt be present at the Concert Nov. 13th, would like to call with me on Miss Thursby provided she would like to make our acquaintance.

Our name, I learn from the best authority, is one of the oldest in England.

Archbishop Thursby built the greater part of York Cathedral.

Yours truly,

Rev. Wm. Thursby in my 84th year."

The infirmities of age kept the Reverend William Thursby from the concert, but his eldest daughter and youngest son attended, and returned home with high praise for their American namesake, which, to the great satisfaction of the Reverend, was confirmed by the critics. The *Brighton Standard* reported in its columns:

"Miss Emma Thursby is another brilliant example of the axiom that art is cosmopolitan, and we are happy to be able again to congratulate our American cousins on their discrimination and good fortune; as they can produce artistes we trust they will now set themselves to musical composition. The

purity of tone and magnificent compass of our new soprano are quite exceptional, and the freshness of her voice augurs well for a triumphant career, while its flexibility and volume will make her a favorite in every concert-room; with consummate art, her style appeared to be the offspring of simplicity itself, and the most florid passages were delivered with ease and grace, but with resolution."

High praise was this for the American stranger who had made her appearance with the widely-known Mme Trebelli, and the popular Rivière Orchestra. Emma Thursby might well have felt that she had honored the family name.

The first meeting of the cousins Thursby took place at the home of the Reverend and Mrs. William Thursby, the day following the concert. Subsequent letters record it as the occasion of mutual rejoicing. To Emma Thursby it was to reveal that the Thursby family could trace its lineage to King Canute in the eleventh century, and thence back into the unrecorded history of Denmark.

She was to learn that her own branch of the family was the one that had followed Prince William of Orange into Ireland. Of her more immediate family she was chagrined to confess that she knew little, save that her great-grandfather had come to America from Belfast, while Ireland was in rebellion, near the turn of the century; that he who had come seeking peace and fortune was to die young. Somewhat frantically she wrote her grandmother, Hannah Galbreath Thursby, in Brooklyn, for further information regarding her great-grandparent who had suddenly become such an important link with the past. But her only reward was the family tradition that great-grandparent Samuel Thursby lay buried in Trinity Churchyard in New York.

Although her active interest in the Thursby ancestry subsided, she always retained a family pride, never quite strong

enough, however, to promote research that might have revealed the early story of her American family, or at least supplemented the terse record of her great-grandfather in the "Register of Burials" of Trinity Church:

"July 2, 1803 — Samuel Thosby — Age 40 years"

At the least, the Thursbys of England with their ancestral homes and great estates had stirred Emma Thursby's sense of tradition, and, no doubt, her pride in their wealth and influence. Yet she rejoiced most in the loyal friendship of the Reverend and Mrs. William Thursby, and, in later years, of their son and daughter-in-law, Sir John and Lady Thursby, and the other members of the family who had joined in welcoming her.

Of the family of her maternal grandparents Bennett she had heard much, for they had lived through her young womanhood, well informed of their French and Dutch forebears. Her Bennett and Praa ancestry stretched back to the Huguenot settlers of the seventeenth century who, driven from France by the revocation of the Edict of Nantes, had found refuge in America. From her mother's family, indeed, from the Praas, the Bennetts, and the Van Cotts, she inherited her deep-lying Brooklyn traditions, for they had come to Bushwick and its environs in the late seventeenth and early eighteenth centuries, and by their industry and integrity earned a high respect.

To her ancestor Pieter Praa, perhaps more than to any other, she owed her proudest Bushwick and Williamsburgh traditions. Praa had come from Dieppe, France, to America in 1659, settling in Brooklyn and dying in Cripplebush in 1663. His son and namesake, Captain Peter Praa, carried on, giving to Bushwick, where he spent most of his life, an uncommon community interest which endeared him to his neighbors. Through his wife, Maria Hey, he acquired large lands which had come to her by inheritance. To these he added by purchase, becoming long before his death in 1740 the first citizen of the Eastern District of Brooklyn in point of both wealth and influence.

Fearless yet compassionate, Captain Peter Praa left the imprint of a great pioneer upon Bushwick.

Though the Praa name disappeared through the absence of a male child to Captain Praa, the Praa tradition survived in the Praa Society, which numbered in its membership the descendants of William Bennett, Reverend John Aronda, Daniel Bordet, Jan Meserole, David Provoost, and Wynant Van Zandt, who had married daughters of Captain Praa. As a descendant of William Bennett and his wife, Anna Praa, Emma Thursby held relationship with many of the pioneering families of Brooklyn.

The circumstances surrounding the advent of a Thursby in Bushwick are a matter of conjecture, for the records of the family at this period are fragmentary. Samuel Thursby (Thosby) who died in 1803, and his wife, Jane, had two children: Mary, who married Samuel Gibson of a family long friends of the Thursbys of Ireland; and John Thursby, grandfather of Emma. John first appears in the records of Bushwick in 1814 in the military company of Captain Skillman, when volunteers were summoned to prepare for an expected attack by the English Fleet. New York and Brooklyn had thus far been spared an assault in the War of 1812, but word of the massing of the English Fleet off the Bermudas brought reminders of the vulnerability of Brooklyn by land in the Revolution. Hence the spring and summer of 1814 found volunteers from New York City, and even New Jersey, feverishly joining with the people of Brooklyn in the hasty construction of a series of land fortifications to forestall an attack which, however, never materialized. In fact, the following December brought an end to the war, and members of the various military units returned to their peacetime occupations.

Once we find John Thursby in Bushwick, it is not surprising to find him engaged in the making of rope, for Brooklyn had already become an important seat of the rope industry, which

appears to have had its inception there at about the time of the Revolution. He had doubtless already served his apprenticeship locally before the termination of the War of 1812, for in 1816 he was engaged in business, though in a small way, in his own right. Thereafter his rise in the industry was rapid. In 1817 he married Hannah Galbreath, daughter of Robert Galbreath, a smithy whose shop stood in the open fields at what is now a populous district of Brooklyn, the corner of Orange and Fulton streets. Galbreath was a Scotchman who had come to America as a young man, just before the Revolution in which he served as a patriot. His wife was Eliza Tucker, whose family had been identified with the Brooklyn cordage business since its beginnings.

Frugal living and hard work became a necessity to John and Hannah Thursby, for they had a large family of nine children, six boys and three girls: Robert Galbreath, John Barnes, Lewis Pease, James Sidney, Elizabeth Jane Ann, Samuel Irving, Rodney, Alice Mary (who died in infancy), and Mary Doughty. Yet the children were to prove an inspiration rather than a loadstone to the father, who established himself prosperously in the cordage business, the possessor of a large ropewalk east of Bushwick Avenue, running more than a thousand feet along the north side of Wyckoff Street (now Ten Eyck) from Waterbury Street to Newtown Creek. In the immediate vicinity, at the south east corner of Bushwick Avenue and Remsen Street (now Maujer), he had acquired the residence of Domine Bassett, former pastor of the Old Bushwick Reformed Church not far away, who had died in 1825. John Barnes Thursby, the second child, father of Emma Thursby, was born in 1820. Of his childhood little is known save that he was a bright youngster whose industry and enthusiasm for his work continually overtaxed his endurance. Trained in his father's ropewalk from an early age, he soon became proficient in the business and a dependable aid to his father. With six sons assisting at

one time or another, the father's business became, indeed, the business of John Thursby & Sons.

John Thursby, the senior, found rope-making a work of exacting hours, due to increasing competition from the numerous walks that were springing up in the district. But he met circumstances with perseverance and resourcefulness, and still found time for the rapidly multiplying interests of his growing community. Meantime, the Old Bushwick Reformed Church became a guiding force in the lives of his children and a haven of comfort to his wife and himself. The Reverend Stephen Meeker, its pastor, beloved by a large congregation, always proved counsel and friend. However stalwart one might be, there was need of the sympathy and understanding of a wife and the loyalty and counsel of a friend in that day of rigorous living.

The work of John Thursby became the work of building a home, a business, and a community. Of his success in all three there is ample evidence. He gave his children a good home and a good education. He gave his community, in its proud growth, a generous share of his time and energy. An index of what he achieved in his business lies in his rating in "The Wealthy Men And Women of Brooklyn And Williamsburgh" in 1847 with an estimated fortune of \$25,000.

## *CHAPTER II*



The marriage of John Barnes Thursby and Jane Ann Bennett, solemnized by Dr. Meeker in the Old Bushwick Reformed Church on December 1st, 1842, united a family that had earned in the comparatively short period of its residence the respect of Bushwick, with one that had for many generations been a significant force in Bushwick's progress. Both families rejoiced, and this, indeed, was an auspicious omen for the children who were to be born of the union.

John Barnes Thursby had become well established in business before undertaking the responsibilities of a family. He was able to provide his wife with a comfortable house on Grand Street in the Williamsburgh section, where some of the furnishings he bought indicate a home of ample means:

*New York, July 1843*

Mr. Thursby

Bot of Wm. S. Humphrys.

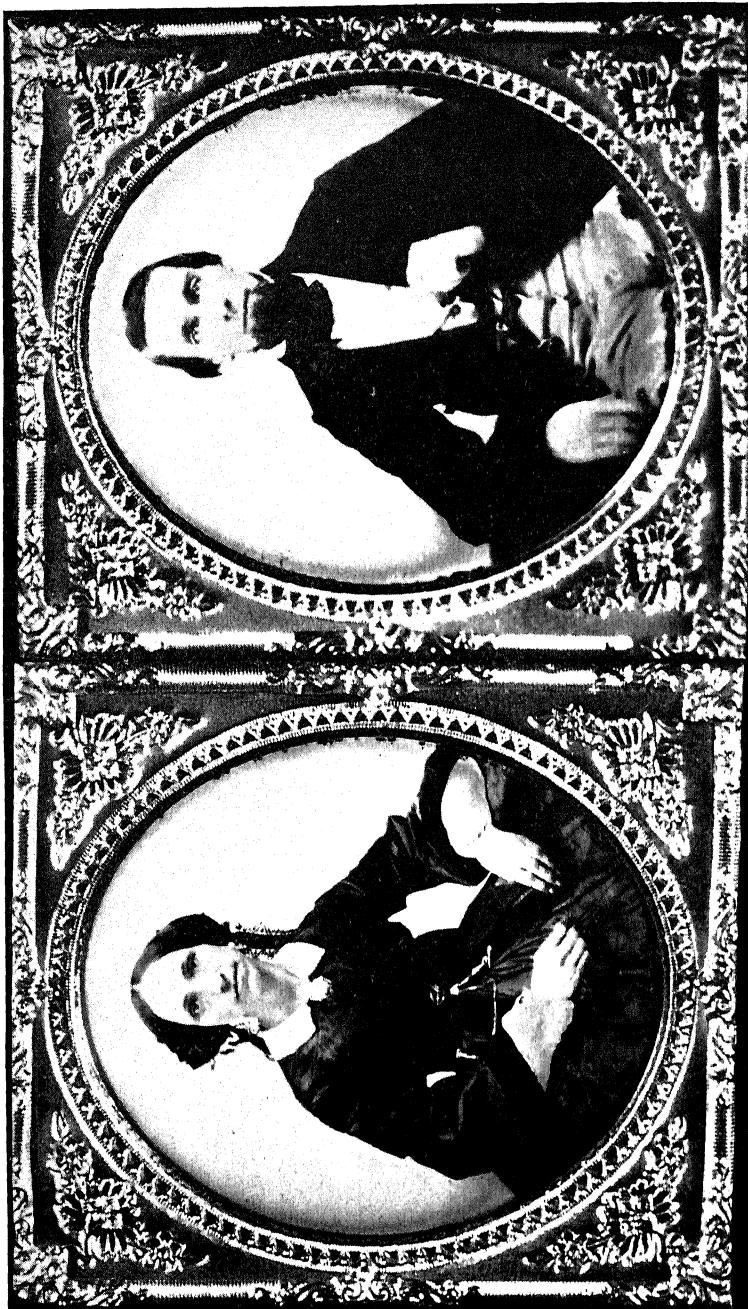
1 Dress Bureau . . . . .	\$18.00
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JOHN AND HANNAH GALBREATH THURSBY, GRANDPARENTS OF EMMA THURSBY



*From daguerreotypes*

JOHN AND JANE BENNETT THURSBY, PARENTS OF EMMA THURSBY, 1859



1	Card Table	.	.	.	.	.	.	12.00
1	Wash Stand	.	.	.	.	.	.	5.00
1	Mahog Rocker	.	.	.	.	.	.	6.00
1	Cherry Table	.	.	.	.	.	.	2.50
1	Low Nurse Chair	.	.	.	.	.	.	1.12
6	Rush Gilt Chairs	.	.	.	.	.	.	5.25
6	Maple Chairs	.	.	.	.	.	.	5.25
1	Wash Stand	.	.	.	.	.	.	1.00
1	Clock	.	.	.	.	.	.	4.00
2	Tubs	.	.	.	.	.	.	2.25
1	Cord R Bedstead	.	.	.	.	.	.	3.50
1	Mahog Table	.	.	.	.	.	.	8.00
1	O.G. Glass	.	.	.	.	.	.	9.00
								82.87
1	Mahogany Bedstead	.	.	.	.	.	.	17.00
								99.87
	Cr. by Cash	.	.	.	.	.	.	15.00
								84.87
1	Pine Table	.	.	.	.	.	.	1.50
6	Mahogany Chairs	.	.	.	.	.	.	16.50
								102.87

Rec<sup>d</sup>. Pay

Wm. S. Humphreys

The first-born in the home of John and Jane Ann Thursby was a daughter, Alice, on September 6th, 1843. The second child, a girl, was born at four o'clock in the morning of February 21st, 1845, the day before George Washington, as she herself frequently avowed. Certainly without thought of her subsequent career, but, nevertheless, quite appropriately, she was named after the patron saint of music, Cecilia, and baptized Emma Cecilia in the Old Bushwick Dutch Reformed Church on October 24th, 1847. The family was not complete, however, until the births of two sons: John on November 8th, 1846, and

Lewis on September 30th, 1850, and a daughter Ina Love, always to be the baby and favorite, on January 19th, 1855.

The early childhood of Emma Thursby held many elements of good fortune: intelligent, well-to-do parents to guide her education and give her the advantages of private schools at a time when Williamsburgh was just establishing its public school system; grandparents to adore her and to spoil her; and a host of aunts and uncles and cousins to give her, altogether, that sense of family so important to a normal childhood. The very day and community in which she lived were factors in themselves propitious to any childhood: 1845, and the United States at the threshold of an unparalleled period of progress in the arts and sciences, a period when the development of its vast natural resources was to place it among the great nations of the world; 1845, and Williamsburgh, a town of some eleven thousand inhabitants, proud, ambitious, a little scornful of its neighbor to the south, Brooklyn, a little jealous of its neighbor across the river, New York; withal, Williamsburgh, a town of plain-spoken, industrious, forthright pioneers ready to challenge all comers.

Williamsburgh in 1845 no doubt felt self-sufficient. In the forty years of its existence as a community by name, and the five years of its existence as a township separate from Bushwick, its growth in population, buildings and industries had been great. It could boast three newspapers, a bank, and a fire department. It would even admit having experienced a real estate boom. Its three ferries to New York were doubtless more than it needed, but a ferry to New York was at least an alliance with greatness, and, indeed, might well tempt some New Yorkers to look Williamsburgh way. Though its roads were still unpaved and all too few, save those laid out on obsolete real estate maps of bygone days, it was beginning to see in Grand Street, leading to the East River, a thoroughfare lined with fine residences and substantial business houses.

To be sure, Williamsburgh had not lifted its head so high without suffering all the growing pains of youth. One pain it would remember a long time. In 1834, it purchased two fire engines, which rapidly became as much things to boast about as engines of protection. But, alas, in 1838, one Abraham Meserole, having secured a judgment against the town and finding no ready assets, was reminded of the two highly-prized fire-engines. So one fateful day, when the all-unsuspecting fire-engines rushed out in the course of their duty, sheriff and Meserole were on hand to levy against them. Whereupon the humiliated town was obliged to rent them from owner Meserole for the next six years at \$150 a year.

Like any other child who grew up in a small town, Emma Thursby found an absorbing and stimulating interest in her family and her community, and, indeed, in all she surveyed. Yet, no doubt, beyond her family, the principal object of her interest was the Old Bushwick Reformed Church where the rites of baptism and marriage and death were solemnized. From precept as well as from natural curiosity, she had developed a real consciousness of all three before she had reached ten. Raising her high, clear voice in hymn as she stood in the congregation next her parents, she would pour forth from her heart a personal plea that all little children and all parents and all those who died be saved. Though, to be sure, salvation could not have appeared very likely even to a child, as stern Pastor Meeker admonished of the besetting sins of man.

Sunday School could be taken more lightheartedly, however, for there were Christmas festivities and church suppers to compensate for the long winter, Easter festivities as reward for the solemnity of Lent, and the ever-joyous picnics to give a glamour to spring and summer. Christmas and Easter offered color and pageantry and song, which could be enjoyed in themselves, though their spiritual significance surely heightened them. But, no doubt at all, picnics stood on a pedestal without rivals.

And church suppers were really worth growing up for.

Whether by fire and brimstone or by picnics and suppers, Emma Thursby early learned a keen awareness of God. Despite the pulpit's regular Sunday exhortations to sinners in doleful rhetoric, her God, she was confident, dispensed only good things. Nor was she at all interested in the Devil, for the iniquities under his jurisdiction were actually quite beyond the reach of her imagination.

Emma Thursby was fortunate in living at a time when childhood fancies and desires never wandered far from attainment through patience and industry. When a very young girl, she certainly never desired anything that her devotion and affection for her parents did not earn. As the years brought increased sophistication with its increased range of desires, still there were few desires that could not be fulfilled by the stirring of her ambition and the work of her hands. A new doll or a new dress, or a treasure in candy or in cookies was always within reach. She knew well where the best griddle cakes and the best molasses cake were to be found, and to miss the day of their making could be excused only by poor calculation. She knew, too, that her numerous relatives of all ranks were ever receptive to any plaintive inquiry about some delicacy or sweetmeat. An excursion to Rockaway Beach or a trip to New York did require planned persuasion, but they, too, could be earned. Indeed, childhood taught her, in terms she could easily understand, that kindness and industry and resourcefulness were the unfailing currency of her heart's desire.

Yet little Emma discovered by the time she was four years old that she possessed in her own right that which could be depended upon for its open-sesame qualities, a delicate, bird like voice. Perhaps she did not understand its beauty, but she did understand the pleasure it gave her, and she did understand the miracles it wrought. Friends and neighbors were forever pleading to hear her sing, while her mother and father

were forever demurring, pleading that Emma was too young to sing, that she should not sing in any event until her voice was properly trained. Neither side won a complete victory, though her father persevered, for she did sing occasionally to the delight of a few intimates, and she did at least find freedom and a certain abandon for her voice in church and Sunday School.

When Emma was about five she first sang in concert. It was in the early winter that the music committee of the Old Bushwick Reformed Church met at the home of one of its members, John Barnes Thursby, to discuss the matter of a concert proposed for the raising of funds for a new organ. After several artists had been agreed upon, a vacancy still appearing, David Gulick, director of music at the church, suggested that it be filled by the diminutive Emma whose voice was well known to the committee. Her father objected strongly, saying that she was far too young to appear in a concert with adult artists, and furthermore, knew no songs to sing. But prevailed upon by his friends who insisted that Emma would be a great attraction, and assured by Gulick that he would train Emma for the occasion, John Thursby finally agreed. The singing lessons began the following day, and, as David B. Gulick later wrote in the *Ladies Home-Journal* of November, 1892:

“She was not only very tractable and attentive, but enthusiastic. Her memory was very acute, so that I scarcely had occasion to repeat the instruction of the day previous. She went at her study with energy and determination to succeed. She committed the words to memory of the songs I selected for her, as well as the melodies before the expiration of the first week, and by the time the concert took place she was perfect in word and melody.

“Finally the night of the concert came. It was Friday eve-

ning, January 5th, 185— [sic]. The church was filled, the various performers were all on time, and everybody seemed in the best of spirits. Emma was attended by her mother and a servant. My young pupil seemed in great glee and was the pet of everybody. She was lively as a cricket, and evinced great interest in the success of the adults who preceded her. The concert began; two of the numbers were encored, and then came Emma's first number, 'Hope, Our Guiding Star.' I left the platform to go down to the lecture room and bring the little lady up. The stairway was a very narrow and steep one, and when I spoke to Emma and told her it was her turn now to go on, she evinced some nervousness and said 'she couldn't climb up those high stairs.'

"Never mind, dear," said I, "I will carry you up." I took her on my arm; she might have weighed sixty pounds, but I doubt if she weighed any more. I asked her if she was afraid to go before the audience. She hesitated as soon as we arrived at the entrance of the platform. Tremblingly she stood in the doorway.

"Yes, I'm afraid," she said to me.

"Nonsense," I replied. "Come, be a brave girl, give me your hand and come along."

"She looked at me almost imploringly, evidently afraid. I assured her that she had nothing to fear, and then she gave me her little hand and we advanced to the front of the platform, where I left her receiving the plaudits of her friends, while I went to the piano and immediately commenced the introduction to her song. I had played it over, and finding Emma was not ready to commence, I began a short improvisation, leading again to the subject. By this time, to my surprise, Emma was standing by my side. I spoke to her in an undertone encouragingly. She whispered, 'I'm afraid.' I kept on playing the introduction, and at last she said, 'I'm ready.'

"Retaining her position, she commenced her song, gradu-

ally walking to the front. The applause that followed was overwhelming, and she was compelled to repeat one verse. When I took her down to the lecture room she was showered with compliments from the singers who had preceded her. Her second number was 'The Star of Love,' which she sang with great success."

Emma's début served to break the bonds of an excessive timidity, but, more than that, it served to concentrate her interest upon singing. From that night, early though her years, she had a very definite purpose in life: she would be a singer.

When approaching six, she had an experience which further confirmed her singing ambitions. But what child or grown-up did not become singing-conscious over the forthcoming arrival on September 1st, 1850, of the steamer "Atlantic," bringing to America the Barnum-heralded, "Swedish Nightingale," Jenny Lind? This breath-taking event, to which Emma's father had promised to take her, was to her at least of threefold interest, quite outweighing, indeed, any three events in her young life. She was to see Jenny Lind whose voice, she had doubtless been told, would put birds to shame and sinners to rout, a miracle voice without equal. Then she would see the great steamship "Atlantic" that had won the "blue ribbon" of the Atlantic for America, to Emma a ship that seemed a fable with all of its 2800 gross tons, a city on the water. Could that be? She would see for herself! But her third interest, which was her first in heart, was in one of Jenny Lind's fellow passengers. She knew that this old and true friend, who had gone abroad on a business trip a few months before, was sure to return laden with a gift for her. Small wonder then that Emma Thursby was most interested of all in Jenny Lind's fellow passenger, her own grandfather, John Thursby.

Little Emma, perched high on her father's shoulders, did attend the celebration of Jenny Lind's arrival, and she did see

Jenny Lind. Yet most important it proved for that hectic Sunday afternoon to rescue one John Thursby and escape from tens of thousands of the curious bent upon seeing the fabulous Jenny at all cost. Canal Street had never seen such a huge swarming crowd. "When the vessel neared her berth at Canal Street, the wharf, the houses, the ships, and the lamp posts were covered with human beings," reported the *New York Evening Post*. To Emma the great day was a thrill and a scare she would never forget. Glad, indeed, she was to retreat to peaceful Williamsburgh where she might have a good share of her grandfather, and where she did hear, of course, of the new wonder-being, Jenny Lind. And when her grandfather told of meeting the great lady, and showed the program of her concert on board ship for the benefit of the Seaman's Fund, it would have been difficult to point to the prouder, grandfather or granddaughter.

When John Thursby, the following November, received an invitation to a testimonial dinner in honor of the captain of the "Atlantic," to be attended by Jenny Lind, little Emma's pride knew no bounds. Her own grandfather to be included in the precious Lind circle!

"New York Nov. 18th, 1850.

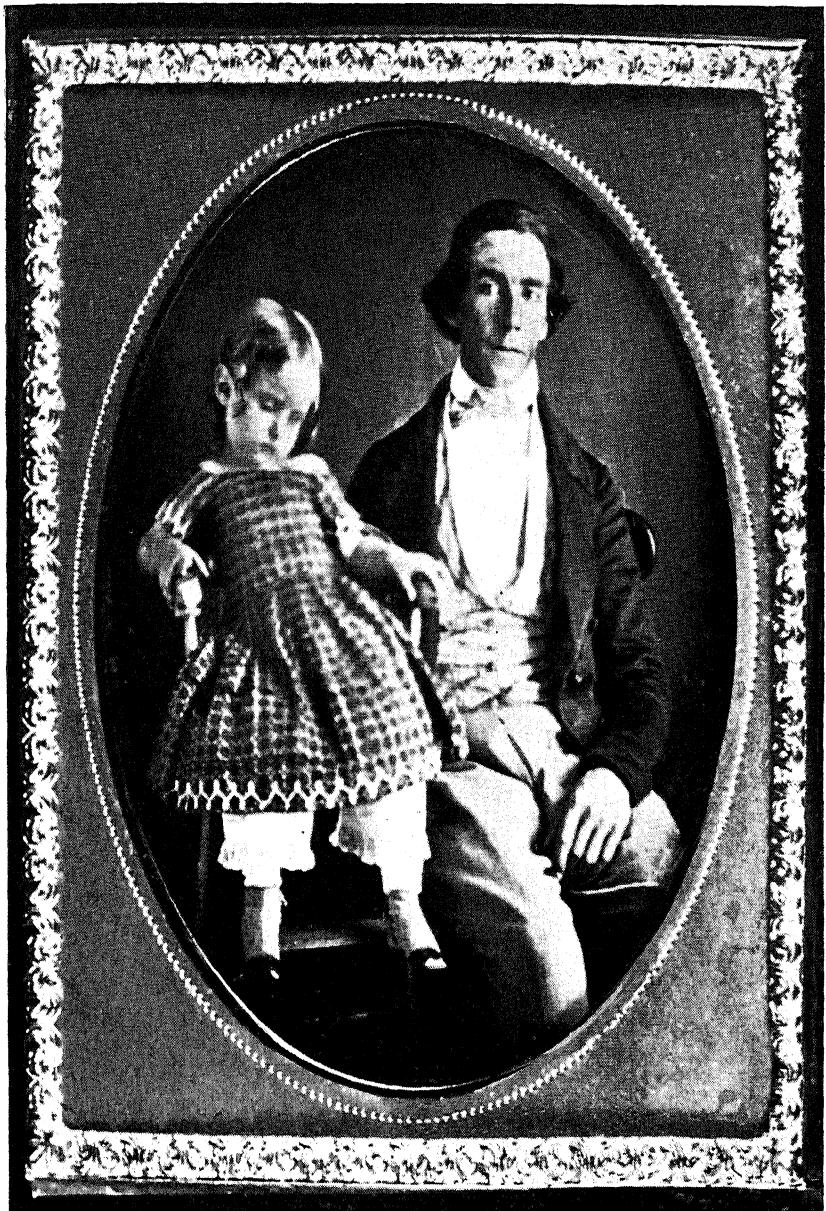
Mr John Thursby

Dr Sir:

On monday in the 25th inst the service of Plate &c will be presented to Capt. West—after the ceremony a Dinner &c.

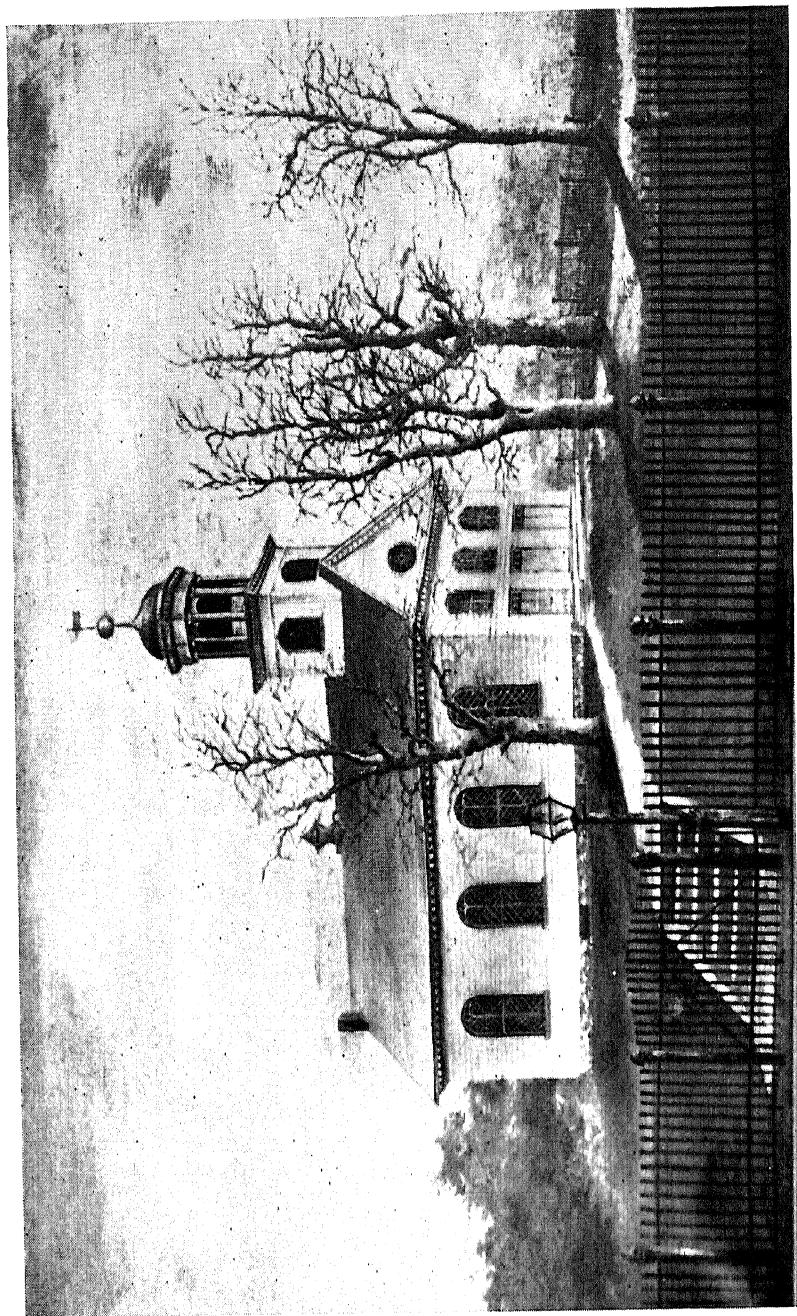
Miss Lind and suite will be present and she has expressed a desire to see all of her fellow passengers present on that occasion—we hope you will avail the opportunity

Please advise James M. Kemp No. 48 Water St. or myself No. 170 Water St if you will be present as we wish to know in



*From a daguerreotype by Bensse & Co., New York*

JOHN BARNES THURSBY AND HIS DAUGHTER, EMMA, ABOUT 1848



THE OLD BUSHWICK REFORMED DUTCH CHURCH  
FROM A PAINTING PRESENTED TO EMMA THURSBY IN 1894, IN THE POSSESSION OF INA LOVE THURSBY

order to make the arrangements for the requisite number of seats &c.

Tickets to Subscribers \$5  
Resply Yours &c  
A. W. Eastman  
Sec'y."

The Thursby family followed the American triumphs of Jenny Lind with eagerness, but, for that matter, so did most Americans. Yet those, who even in some fleeting way had met her face to face, experienced a particular pride that was heightened, literally day by day, as all parts of America vied to honor a great voice and a noble woman.

Certainly the Jenny Lind example made many an American family hope that one of its children would emerge to emulate her, for Jenny Lind, all the grotesque Barnum publicity notwithstanding, did much to break down the almost fanatical belief that those who performed upon the stage were lacking in respectability. Doubtless John Barnes Thursby secretly hoped that his daughter would some day prove an American Nightingale. To be sure, his particular solicitude over Emma's musical education began with the advent of Jenny Lind.

### *CHAPTER III*



Little Emma often wandered about the family ropewalk, marvelling in the intricate twistings and turnings of the machines that were already gradually replacing man power. She had been fortunate in being born into a family that had pioneered in a prosperous industry. Already at her birth a substantial fortune had been amassed by the family Thursby, and industry and opportunity promised much more.

Business was so good that her grandfather went abroad, in the spring of 1850, in search for the latest in European ideas to introduce in his ropewalk. The increased demand for cordage in America had already taxed the raw material market, so he was also in hope of finding new sources of supply. When his son John wrote him at the end of July, 1850, there is a note of solicitude that suggests the European voyage had as well been undertaken in search of health: "I hope that your health and strength permitting you will be well pleased enough with your journey thus far to continue it to Russia, for I have no doubt

that you would be enabled to see or find something there that would be of advantage to us. Mother, Elizabeth and all the rest send their love to you and hope to see you back safe and with health greatly improved."

But poor health had given its warning and was not to be easily appeased. Europe and the sea voyage proved little restorative. Homecoming, in the memorable voyage of the "Atlantic," brought the happiness of reunion, but business troubles soon set in, destroying all hope for much needed peace of mind. His son John, who had taken over the active management of the business, might straighten out these difficulties as he had straightened out other and worse difficulties before, provided he himself was in good health. Yet this was hoping for too much since John Barnes Thursby had never been robust. Some indication of his uncertain health can be gained from his letter written in Buffalo, September 6, 1852:

"I am now here having come through on Saturday. I shall stop at Syracuse, Oswego, Kingston etc. as I go back. . . . I trust that everything is going on right in the business and also in the law matters and that the folks are all in good health. I feel quite smart again, since I wrote you at Albany. I will have to stop a day at Troy again on my way back to get some money and also some orders."

John's optimism over the business and his own health had been prompted, no doubt, by a desire to reassure his father, whose own declining health had now become a matter of alarm to the whole family. However, any hope that may have been held for the father's recovery was lost during the long winter months. Spring, often so bountiful, was awaited to bring some new store of strength, but it failed, and John Thursby died the twenty-third of April, 1853, in his fifty-sixth year.

The passing of the head of the house meant a weakening in the family bulwarks, that Emma, then eight, could not compre-

hend. She did feel an emptiness where once Grandpa Thursby had been. The knee on which she had sat listening to wonderful stories of far-away places; the beard she had often stroked; the hand she had proudly held on her way to church; the heart that had given her so many good things; all these were gone, she knew well. Grandma was, of course, still there, but for the time, at least, Grandpa's house seemed very, very empty.

Empty it was, indeed, as we find it not many days later, in its inventoried silence. We peek with Emma into the "North Front Parlor," the sanctum reserved for honored guests, and not for little girls with dusty shoes. The blinds are closed, for what front parlor would not have closed blinds to keep out the dust and the damaging sun? This is what we see: "A mahogany hair seat sofa, a mahogany hair seat rocker, and twelve mahogany hair seat chairs; a mahogany claw foot center table, a small rosewood table, and one rosewood fancy French table; one covered oak French bookcase; a gilt frame looking glass, one pair of green window blinds; a bronzed candelabra; two images on the bookcase and one set of mantle ornaments; a table cover and a carpet on the floor." What elegance! thought Emma.

But let us go with Emma to the "Living Parlor" to which she had always had ready entrée, for here we find things she knew very well: "A marble-top center table and a large carved oak French whatnot; a large covered oak French square table and a mahogany secretary bureau; an eight square table, a mahogany secretary bureau and a rosewood work table; an oil painting, gilt framed, of George Washington; a French mantle clock, a pair of large silver plated candle sticks and a pair of silver stone flower vases; three miniature whatnots; a snuffer and tray; a hearth rug and a carpet on the floor." Second home for Emma! So we shall not go farther.

Perhaps John Barnes Thursby realized that there could be no repairing the breach in the business left by the death of his father, but he nevertheless attacked new problems with a vigor

that taxed his energy to the utmost. He was concerned over his business and the responsibility of his family, but hope and optimism seemed ever at his rescue. When two years later, in February, 1855, a daughter, Ina Love, was born, he and his wife believed that here was a harbinger of better days. With a redoubling of hopes and efforts, life in the Thursby family centered around baby Ina.

Meantime the other children were attending private schools. Alice and Emma were attending Miss Duryee's in Flatbush, one of the best primary schools in Brooklyn for those who could afford private instruction. Though no account of their scholarship survives, the record of their interest in music speaks in the programs of school concerts:

Music  
To Be Performed  
By a Few Young Ladies  
Of  
Miss E. N. Duryee's School,  
Flatbush, L. I.  
April 12<sup>th</sup>, 1855

Ostrich Feather Gallop — Duett . . . . .	. . . . .	{ Miss Haynes
Diomed Gallop . . . . .	. . . . .	{ Miss Van Dyke
Josephine Schottish . . . . .	. . . . .	. Miss Haynes
Creole Waltz — Duett . . . . .	. . . . .	Miss E. C. Thursby
Party Cotillion . . . . .	. . . . .	{ Miss Duryee
Row the Boat, Row — Song . . . . .	. . . . .	{ Miss Moore
Signal March . . . . .	. . . . .	. Miss Van Dyke
Old Dog Tray Quickstep . . . . .	. . . . .	Miss C. Remsen
Palo Alto Quickstep — Duett . . . . .	. . . . .	Miss A. M. Thursby
Row, Row Your Boat . . . . .	. . . . .	Miss A. M. Thursby
Rochester Schottish . . . . .	. . . . .	Miss Lott
The Last Good Night — Song . . . . .	. . . . .	{ The Misses A. M.
		{ and E. C. Thursby
		. Chorus
		Miss E. V. B. Vanderveer
		The Misses Thursby

Frederick Polka — Duett . . . . .	$\left\{ \begin{array}{l} Miss Lott \\ Miss A. M. Thursby \end{array} \right.$
Sounds from the Valley — Waltz . . . . .	. Miss C. Remsen
Good News from Home — Song . . . . .	. . . . Chorus
Syracuse Polka — Duett . . . . .	$\left\{ \begin{array}{l} Miss C. Remsen \\ Miss Vanderveer \end{array} \right.$
The Old Homestead — Song . . . . .	. . . . Chorus
Aria Alla Scozzese . . . . .	Miss S. T. Cortelyou
Chamelion Waltz . . . . .	. . . . Miss Bergen
Les Soirees De Dance — Duett . . . . .	$\left\{ \begin{array}{l} Miss C. Remsen \\ Miss Bergen \end{array} \right.$
Parting Song . . . . .	All the Music Scholars

Again, in the fall of the same year, Emma and her sister Alice took part, this time in a program of more grown-up selections:

Music  
To Be  
Performed By Young Ladies  
of

Miss E. N. Duryee's School,  
Flatbush, L. I., October 11<sup>th</sup>, 1855.

Blue Bell Polka — Duett . . . . .	$\left\{ \begin{array}{l} Miss E. Conway \\ Miss R. E. Levey \end{array} \right.$
Hazel Dell — Song . . . . .	. Miss M. S. Lott
Few Days — Var. . . . .	Miss E. C. Thursby
Flower of America — Waltz — Duett . . . . .	$\left\{ \begin{array}{l} Miss E. M. Bergen \\ Miss J. V. Martense \end{array} \right.$
Brother and Sister — Duett . . . . .	$\left\{ \begin{array}{l} Miss E. U. White \\ Miss G. E. Duryee \end{array} \right.$
Jeanie, with the Light Brown Hair — Song . . . . .	. Miss E. M. Bergen
Pic-Nic Polka . . . . .	. . . . Miss A. Lott
Jordan, a Hard Road to Travel — Duett . . . . .	$\left\{ \begin{array}{l} Miss M. A. Wade \\ Miss A. M. Thursby \end{array} \right.$
Hazel Dell — Var. . . . .	Miss A. M. Thursby
I Paddle my own Canoe . . . . .	. . . . Chorus
Lilly Dale — Duett . . . . .	$\left\{ \begin{array}{l} Miss M. E. Moore \\ Miss E. Thursby \end{array} \right.$
Il Trovatore — Schottisch . . . . .	. Miss C. Remsen

Music Murmers — Song . . . . .	Miss C. Remsen
Beethoven Waltz — Duett . . . . .	<i>The Misses Thursby</i>
Love Star Schottisch — Duett . . . . .	$\begin{cases} \text{Miss C. Remsen} \\ \text{Miss A. Lott} \end{cases}$
Happy Land — Song . . . . .	<i>The Misses Thursby</i>
Bachelors' Polka — Var. . . . .	<i>Miss S. I. Cortelyou</i>
I, Puritani . . . . .	<i>Miss E. M. Bergen</i>
Sweet Kate of Norton Vale . . . . .	. . . . . Chorus
La Fille de Regiment . . . . .	. . . . . <i>Miss E. Story</i>
Air Tyroleen . . . . .	$\begin{cases} \text{Miss E. M. Bergen} \\ \text{Miss C. Remsen} \end{cases}$
When the Swallows Homeward Fly . . . . .	<i>Parting Song</i>

Here, at least, was a beginning in the musical education of Emma and Alice. Yet John and Jane Thursby were not content, so they began to search for a school where their daughters might find more complete opportunity for a general as well as a musical education. Their attention was called to the Moravian Seminary, at Bethlehem, in Pennsylvania. But there were obstacles that prevented immediate decision. John Thursby's business cares were great, his health none too good, and he had just undertaken the responsibilities of public office as the first Supervisor of the 15th District of Williamsburgh upon its consolidation with the City of Brooklyn. Furthermore, Emma's delicate health suggested the postponement of any decision for the time being. Meanwhile, Emma found herself the center of the family's attention, getting a full share of her mother's indispensable cure-all:

#### For Strengthening.

2 oz. Thoroughwort	1 oz. Chamomile Flowers
2 oz. Wild Cherry Bark	1 oz. Cubeb Berries
1/2 oz. Snake Root	2 oz. White Pine Bark
1 oz. Anise Seed	1 lb. Figs

To be boiled down to 3 Pints,  
put in one quart of Port Wine,  
1/2 lb. of White sugar.

Take one half a wine glass, 3 times a day.

Emma did gain strength whether by virtue of recipe or nature. The summer of 1857 came round, and her parents were faced with prompt decision, since the girls had definitely outgrown Miss Duryee's School. Accordingly, the Moravian Seminary was decided upon, and John Thursby took his two daughters to Bethlehem in September and entered them in the school. Here was a place, John and Jane Thursby believed, where a long and noble tradition guaranteed a sound academic education, and a training in music that could not be surpassed in any other school. But more than that, Moravian would teach their daughters the manners and virtues of exemplary young womanhood, and instruct them to be God-respecting and God-fearing.

Emma soon found that the days at Moravian were happy ones, though filled with a seriousness and solemnity of purpose she had not known before. The discipline and routine, at first distasteful, gradually moulded her until she no longer found them distasteful. Indeed, before the school year came to an end, she had become a happy contributor to the seminary life. Her music study under the supervision of Brother Sylvester Wolle, the principal, and Brother Francis Wolle, his assistant, became a thing of pleasure to her, and one of satisfaction to the school that recognized her great gifts. Her homecoming for the summer vacation of 1858 brought her family both the joy of reunion and the assurance of a year well spent.

Emma and Alice made the acquaintance of Handel and Hayden, of Mozart and Beethoven, of Rossini and Mendelssohn. The splendid music department at the school, which had been literally imported from Germany, was not wanting in its appreciation of the German composers, especially those whose compositions were suitable for church use. Few, indeed, were the girls at Moravian who failed to learn both an appreciation and a love of the great oratorios. So marked was the enthusiasm of the Thursby sisters for their music that their father wrote

# "Concert"

Given by Miss Jenny Lind,  
and Sigmo. Benedict & Bellotti  
for the benefit of the  
Passing, Forming and Arriving of the  
United States Mail Steamer,  
(Atlantic).

Wednesday Augt 28<sup>th</sup> 1850  
to begin at 6 o'clock  
Programme.

## Part 1<sup>st</sup>

Duet, "for two Performers on the Piano forte  
Sigmo. Benedict & Bellotti. . . . . Strakovich.  
Duetto," Duets Amore { Miss Dickinson  
Miss J. Lind & Sig. Bellotti }

Canzona, "Vi m'risco. } Sonnambula  
Sig. Bellotti } Bellini

Romanza, "Danza Sacra la Normandia } Rival di Diavolo  
Miss J. Lind. } Paganini

Oria, "Largo al Factotum } Barber de Troyes  
Sig. Bellotti } Paganini

Aria, "Ah non giunge. } Sonnambula  
Miss J. Lind. } Bellini

## Part. 2<sup>nd</sup>

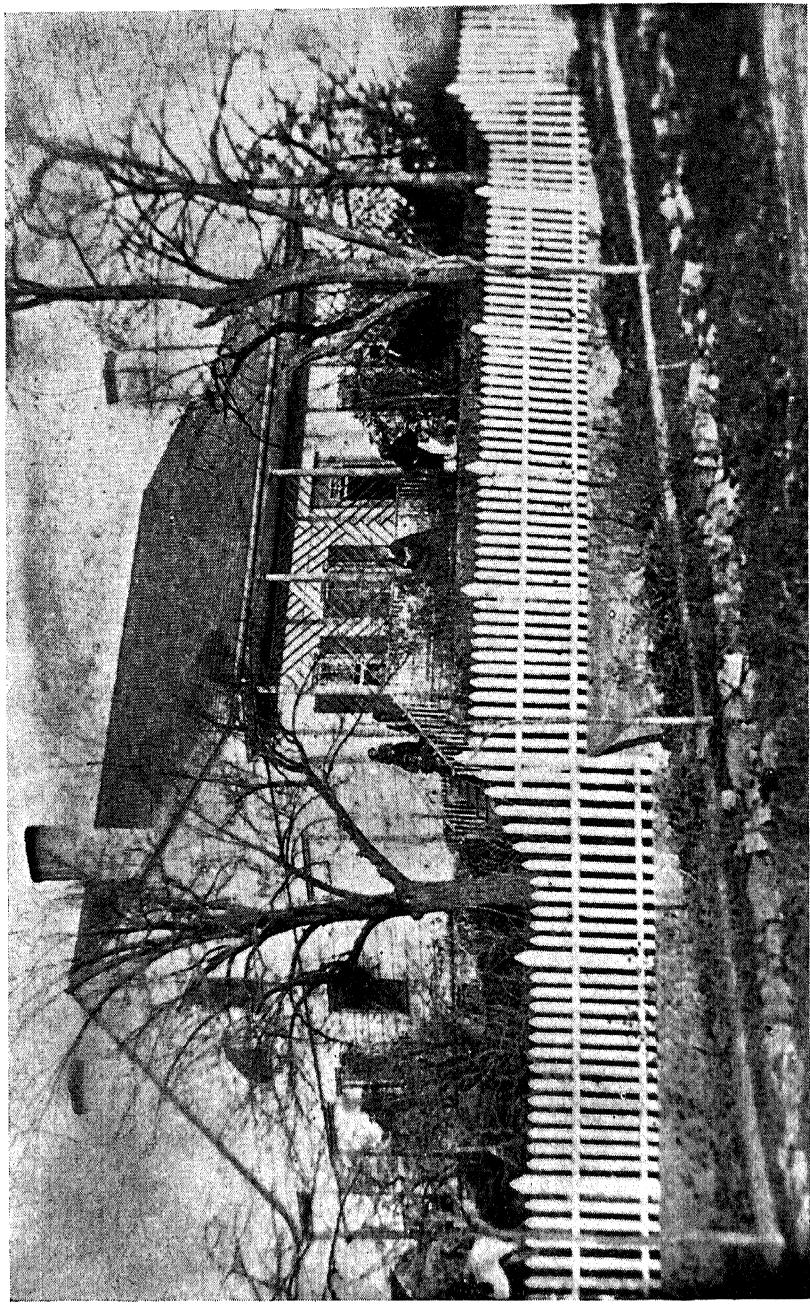
Duetto, "La Signore dei Santi } S. Verdegas.  
Miss J. Lind & Sig. Bellotti } Ambrosante

Ari, "The Bloody by Temptation } Tripholitz  
Miss J. Lind. } V. Weber

La Promessa } Paganini  
Sig. Paff. } Sig. Bellotti Meyerbeer

Ballade, "take this note } Benedict  
Swedish Melodies, Miss J. Lind "

Conductor M. Benedict



HOME OF HANNAH GALBREATH THURSBY, BUSHWICK, 1859

Brother Wolle at Christmas time, asking that they be given special instruction by Mrs. Weiss, the capable and well-known directress of vocal music. Of Emma's especial talent, Brother Francis Wolle was well aware when he wrote in her "Album":

"To Emma

'Tis God that taught the lark, from earth upspringing,  
To warble forth his matin strain;  
And He, the laden bee, when homeward winging  
its tuneful flight, doth not disdain  
To hear the song of praise.  
There is not a voice in Nature, but is telling  
(If we will hear that voice aright.)  
How much, when human hearts with love are swelling  
His blessed bosom hath delight  
In our rejoicing lays.  
*His love*, that never slumbers,  
Gave thee thy tuneful numbers  
*Humbly Give God the praise.*

The admonition of  
Yours &c

Bethlehem, Pa.

in Sincerity

March 7th 1859.

Francis Wolle"

However zealously the one hundred fifty or more girls at the Seminary approached the duty of improvement of mind and body through earnest application and healthful recreation, they were ever aware that "the affections of the heart are sought to be interested in the important concerns of religion." "Such was the aim of the founders of this venerable Institution. They regarded worldly wisdom as vastly inferior in value to a knowledge of divine things." Apparently there was no occasion for disputing the founders, so Emma and her classmates no doubt took their full share of the important concerns of religion. Though the results may well have proven satisfactory,

the approach would seem to have been somewhat lugubrious, making of religion an onerous duty rather than a joyous experience.

Yet, when Brother Sylvester Wolle wrote in Emma's "Album," he did demonstrate that his practice was a far less austere thing than that of the venerable founders:

"Many are the beautiful pictures that have been drawn of Friendship by moralists, sentimentalists & poets. The reality of friendship, however, is only found where Divine grace has melted away natural selfishness into disinterested love. But no friend is worthy of our *unlimited* confidence except Jesus.

'His is an unchanging love;  
Higher than the heights above;  
Deeper than the depths beneath;  
Firm & faithful, strong as death.'

C O W P E R.

He loveth his own at all times, even unto death.

His love is unaltered even by the most undutiful returns.

He is the friend and Brother that we need; never nearer to us than when in our lowest depths of trouble; & though now our 'glorified' Brother in Heaven, yet still 'touched with the feeling of our infirmities'; still 'afflicted in all our afflictions.' Is. 63.9. Here is sympathy—here is indeed a 'Brother born for adversity.'

"Trust Him at all times & under all circumstances. You will then be possessed of the happy art of living beyond the reach of all disappointment.

Bethlehem,  
April 5th 1859.

Affectionately Yours  
Sylvester Wolle"

Nothing austere about this! Indeed, it was simple and sound counsel, and must have seemed so to the fourteen-year-old Emma. Doubtless she tucked it away for future need, not realizing how soon the need would be upon her. Spring was at hand,

bringing to the Bethlehem hills color and song, and to the Seminary halls release from the confinement of winter; bringing to every child escape and freedom. Plans for the May Festival kindled enthusiasms that vied with those for Commencement. Emma had been chosen May Queen for her class, and the Queen was very busy when she heard from her father:

*"At Home Apl 18<sup>th</sup> 1859*

My Dear Daughter

As I promised you in Alice's letter this afternoon I now take my pen in hand to write you a few lines.

We rec'd your last letter and notice by it that the Girls of your room have made choice of a certain young Miss for their 'May Queen.' Girls take queer notions sometimes, but I think, in this case they showed pretty good judgment. They might have looked farther and done worse. I have no doubt the chosen 'Queen' will reign with all due dignity, befitting the occasion and at the end, retire from her Throne with the grateful regards and kindest wishes of all her most faithful subjects. I am very glad to hear of your promotions. It looks as though you were making some good progress. I just received a few days since your Report from Mr. Wolle, and enclose it to you. You can there see what your Teachers say of you. I do not think it foots up quite so many 9<sup>s</sup> as your last one, however it is very good.

I am now very much afraid that Alice will not be able to get to school this Quarter at all, so you will have to try and reconcile yourself to stay without her. Annie Conselyea sang the 'Song of the Lark' at our concert, fair, nothing to boast of. I will get it and send to you.

Mother will get your slippers and send to you as soon as we find you do not want anything else. Don't you want your White Dress for your Queenly Robe?

Mr. Bennet thinks he will go to Bethlehem next Saturday

and stay over Sunday. If so you can send any word you may have by him.

I am very anxious to see you again, (it seems so long since I did) and will come out soon, if I can.

I think my cold is now getting better. Mother and all the rest are well and send their love and Kisses to you.

The Great Water Celebration comes off in Brooklyn next Wednesday week. And it will be either a very Grand display or a failure. Great preparation is making for it. It is to celebrate the introduction of the Nassau or Ridgewood Water in the City. We shall probably turn out a Truck or two of Rope &c to help make a show.

I will have to close here. Hoping this will find you in perfect health and spirits I am with deepest love —

Your Father

John B. Thursby

Let Mr. Bennet see your arm when he is there and he can report to me about it. I am a little anxious in regard to it.

P.S. I have just written to Mr. Wolle that he might let you come home for a few days if you desire, and if so to put you on the first Train, and Telegraph me. I will then meet you at the Boat. You need bring but a change of dress with you. If anything *should* happen that I do not meet you, do not take up or listen to any stranger, but ask the Captain for any information. You had better wait on the Boat until I come. J. B. T."

Emma rejoiced in anticipation of a few days at home after the long winter. She was anxious to see her mother and father, her baby sister, and her brothers; and she knew what fun it would be to make the rounds of her relatives again. She might even have the chance of seeing the Great Water Celebration. That would be worth reporting to her friends at school. Then there would be opportunity to talk about the recently-formed Williamsburgh Harmonic Society, of which her father was

treasurer and her Uncle Samuel, president, and her friend David Gulick, conductor. Moreover, she was a “singing member” herself, along with her young friend Annie Conselyea, who had just sung at one of its concerts. So with all the winter’s store of pent up enthusiasm, she left for home, not knowing that her days at Moravian Seminary had come to an end.

## *CHAPTER IV*



The spring of 1859 found John B. Thursby confronted with a situation that demanded emergency action, for his business and his health had faltered to the point where he must constantly call upon one to preserve the other, though apparently to little avail. Certainly it seemed that the prosperous business to which his father had given his life's work, and he, all his industry and strength, had fallen beyond saving. Never had he spared himself in an effort to preserve his proud heritage in John Thursby's Sons, even though before his father's death, and as early as 1850, the business had shown unmistakable warning signs. The constant demands for increased capital, arising in part from the difficulties of collecting outstanding obligations, and in part from the keenness of competition and the attendant necessity for improving the ropewalk with new machinery and buildings, could no doubt have been met had not earnings become too low to attract capital. The depression of 1857, as well, had taken its toll, and real estate invest-

ments, so lucrative for many years, were no longer a source of profit.

Now, broken in spirit and completely exhausted, he could no longer deny the pronouncement of his doctor that his lungs, weak since childhood, had developed an infection—consumption. Perhaps a rest at the seashore, or a sea voyage and consultation with doctors in London and Paris might bring some relief? However, his doctor, true to the custom of the day to state the diagnosis without deception, offered very little hope. Yet, John Thursby, while resigned to the will of God, held in his heart the determination of a father, though he struggle against Colossus, to live for the sake of his children.

These were the circumstances which Emma Thursby met face to face with stark suddenness on the 20th of April. She who was to be Queen of the May! Nor had fate yet had its full. Emma herself was seriously sick—a threat even to her life—, so advised the doctors. Whereupon John Thursby wrote to Principal Wolle of the Moravian Seminary that Emma would be unable to return to school. Then he took stock of his family: his wife and two sons in good health and little Ina flourishing; Alice in poor health; Emma and himself in the hands of God.

The days moved like years in their eventfulness, like minutes in their relentlessness. A few weeks brought marked improvement in Emma's condition, and dread gave way as the doctors admitted their diagnosis had been wrong. Emma would be well! But the same weeks seemed to confirm the findings of the doctor for John Thursby. After a rest in the sun and fresh air of the seashore, his condition showed decline rather than improvement, so a trip to Europe was decided upon. Hurriedly planning for the children to remain with Grandmother Thursby, and drawing heavily upon their already depleted savings, John and Jane Thursby embarked for Europe on Saturday, the twenty-third of July, 1859, in search of the Fountain of Health.

New scenes, new faces, new hopes; these were the immediate reward of the long voyage. But soon the pain of separation from family and friends set in, only to be appeased by an exchange of letters subject to all the vagaries of wind and weather over the broad Atlantic, and all the delays of distance and travel.

[JOHN THURSBY TO HIS MOTHER IN WILLIAMSBURGH]

*No 32 Albany Street, Regents Park,  
London N.W. England*

*Sept 9<sup>th</sup> 1859*

Dear Mother,

As I promised in my letter to the girls, I now take my pen in hand to write you a few lines. I should have done so sooner but in consequence of the wrong direction given for my letters I did not receive any until yesterday And then only a very short one from Sam. I am well aware of the terrible disaster that has befallen us in business. I fought against it as long as possible, but it was too much, and I had to give in. We should have done so a long while before, even at Father's death. I have no doubt we should all have been better off, at least in that greatest of all God's blessings, Health, if not in worldly means. However it is useless for me to repine over this matter here. Let us leave it in the hands of an all Wise over-ruling Providence, and pray that He will rule it all for the best.

You are no doubt anxious to know how we are getting along. Jane is quite well with the exception of a rather bad cough but which is working off. I am not at all well, but I will commence where I left off in the Girls letter. The voyage over did not benefit me as much as expected on a/c of the Fog Wet & cold. I felt pretty well when I landed in Liverpool, but I immediately fell off and was quite sick for a few days, but soon rallied and picked up again. We stopped 3 days at the Hotel, and then took private Lodgings. Capt. Hall Mr. White a gentleman



*From a daguerreotype*

ALLIE, EMMA, AND INA THURSBY, 1859



JOHN BARNES THURSBY  
FATHER OF EMMA THURSBY, LONDON, 1859

from Boston and Jane and I. We staid in Liverpool 10 days, when I concluded I was sufficiently strong to make the journey to London. We arrived here the same day, I feeling so well, that I was quite encouraged. We staid at a Hotel two days, and then pitched upon private Lodgings here w[h]ere we have been since. We are very comfortable. We have a fine Parlor or sitting Room, our Bed Room off from it. Capt Hall has a fine Bed Room above us. We hire the rooms, which includes Cooking and waiting on us. And we do our own Marketing. This makes it very pleasant and suits Jane exactly. It is far superior to staying at a Hotel and does not Cost one third so much.

The first few days after we reached here were very fine and I continued to improve And I run round considerably. We even went down to the Great Eastern on the last day visitors were admitted. And we got one of those old fashioned squeezings we used to get at Niblo's Garden years ago. As long as the weather was warm and fine I improved but soon there came a change the atmosphere got damp and heavy and then I found it affected my throat again. I suppose I was not sufficiently careful, not knowing enough of the effect of the atmosphere in such cases And it got pretty bad. Last Monday I went under the treatment of Dr. Conquest, one of, if not the most successful, Consumption Drs. in London. He stands very high. I have been slowly improving since and my throat is now much better. Dr Conquest says I must leave here for France, the air is too heavy here for me. We shall leave just as soon as we can. I would turn round and go back home, but am afraid of the Sea Voyage until my throat is entirely well and I pick up again, which I hope will be soon. O how much I have thought, since we left, of each and all of the dear ones left behind. God grant that they may be all in good health and spirits, And may He ever keep them so. Why does not some one write us, if it was ever so short. Sam I know has not time, some of the rest might, tell Alice and Emma they *must* write. It is very hard to be so

far from home And not to hear from home, when it just requires the writing. This is a great place, everything here is on a large scale. There is a great many tremendous Buildings, their Parks are very large and beautiful. We strolled through Regents Park (which is close by) one day. They also have all sorts of sights and shows, and you might keep running for two months to see them all. Jane will give you a description of some of them when we return.

We have heard a great deal of the cheapness of things here. People that talk so really do not know the price of things in New York. Cloth and Velvets are cheaper. Bread is about the same, and Meats and nearly everything else are just about *double*. In fact I do not see how poor people can live here at all. They certainly cannot live on Roast Beef and Plum Pudding. I called at the Jewelry Shop where Father got the Key. It is a very small place and you might put 20 of them in some of his neighbors. He had none like it. The only one he had in the shape of a Key, was one much larger quite flat, and very plain common looking. He did not have any recollection of Father's purchase. I showed him my bosom studs and Jane showed him her Breast pin, but it was no use he could not remember. We also looked in a number of other stores but could find nothing like it. They seem to have run out.

I will now have to close as it is getting late for the mail. Jane sends her love to you and all the rest, a kiss for all the dear children, two for Ina, dear. Give my love to each and all of my dear brothers, sister, Sisters in law, and all who may think enough to enquire after me. Kiss each and all of my Dear Children for me. And may God's blessing rest upon You and them, and all the rest is the fervent heartfelt wish and prayer of Your affectionate Son

John B. Thursby

I hope to have more encouraging news for you in my next.

Send our love down to Father & Mother Bennet and tell them how we are.

[JOHN THURSBY TO HIS MOTHER IN WILLIAMSBURGH]

*Paris Sept 26, 1859*

My dear Mother,

I now take my pen in hand to write you a few lines again. I had hoped to be able to tell you now at what time we would take our departure for home, but I find after consulting with Dr. Churchill who is very successful here, in such cases as mine, and who tells me that he can make a perfect cure of me, that I will have to stop a while longer, in order to do so. I have thought the matter well over, and have come to the conclusion to stay a while and try it. And I hope you will coincide with me, for what will be life to me, without health, And of what use can I be to my family, if I do not get well. Where there is a chance to regain my health, it is my duty to try it, and Dr Churchill is confident of curing me.

Capt Hall will return right home and will bring you this. He will give you all the news about us, which will be better than I can write it. We are now situated very comfortably. We have taken a Sitting Room, Bed Room & Kitchen all well furnished, with a Scotch Lady who talks both French & English. She does our cooking and waiting and attendance for a little while. We buy all our own provisions &c, but as soon as Jane learns the ways of the place, she will do our own cooking and attendance, and then we will live just as tho' we were at home. We can live very economical this way.

We have not received a word from home yet. We hope all are well.

It seems hard to be parted so long from those we love, but we are in God's hands. He orders everything for the best. I hope the children are getting along well, they will want a few clothes for Winter. Jane will tell Alice what to do. Alice has a

few dollars, she must spend it economical. I do not think John will want more than an everyday suit and some stockings. Louis will want an everyday suit & probably some underclothes. Ina (God bless her) had ought to have a winter dress or two.

I could say a great deal more, but it is hardly necessary now. I could write with more satisfaction if I could only hear something from home.

I will write you again soon. Capt Hall will tell you all. We should have sent the Girls each a thick dress from here, but Capt Hall has got his trunk so full of things of his own that he has purchased here, that if he escapes the Custom house officers, I shall wonder at it. I wanted to send you something and hardly knew what. I thought my portrait would suit you as well as anything and therefor send you it. I know you will think I have improved in appearance.

Kiss all for me and also for Jane. Tell Ina to be a good girl. Give our love to all,

and believe me

Your most affectionate son

John B. Thursby

Capt Hall has been very kind to us since he has been with us, and we shall ever remember him for it.

[JOHN THURSBY TO HIS DAUGHTERS IN WILLIAMSBURGH]

*Paris Sept 26<sup>th</sup> 1859*

My dear Daughters

I am now going to write you a few lines, and very few, as Capt Hall soon leaves and I have not time.

Capt Hall is coming right home and will hand you this. He will tell you all I don't write. I thought that we would be able to get back in the next Steamer or two, but my Dr says I must stay a while longer, so, will have to submit. Paris is a great place, but rather awkward for anyone that does not know the language. I wish we had you here to speak it for us, but, you

must look out that we do not know more about it, when we get home, than you do. However we are just now very comfortably situated as you will see by my letter to Grandmother.

We have rec'd no letter from home yet and don't know and of course can't guess how any of you are. We can only trust and pray God that you are all well and happy.

We should like to send you each a dress from here, but Capt Hall has his trunk so full of goods of his own purchases, that it is impossible. And if the Custom house officers don't give him trouble, I shall wonder. Mother has sent a few trifles. Capt Hall will give them to you all. There is a Stereoscope for the boys, it will show some of the principle views in Paris. You must see that it is well taken care of.

Some Shells bo't on the Great Steam Ship &c. To Grandmother I have sent my portrait. You can see from it how much I have improved in appearance since I got among the French. I also send you one taken in London. I don't send it as a portrait, but a Gen[u]ine Specimen of London Photographing at this present day.

Mother has written you about your clothes, dresses &c. You must consult with Grandmother and Aunt Mary about them. You must spend the little money you have as economical as possible. I hope John Louis & Ina are getting along well. You must look well to them until we get back. And take the best care of yourselves. Emma must be careful of her throat, look out in changing high & low neck dresses & long & short sleeves, And going out without Rubbers when cold or wet.

I will write oftener and know better what to write as soon as we hear from home. It is very hard to be separated so long from those we love, but it is God's will, and we must submit. Mother took it pretty hard when she found we had to stay, but she has settled down and is now quite reconciled. She wants me to describe the furniture of our rooms to you and as I may still have time I will try it. The sitting room we have a fine large

sofa, a large Easy Arm Chair, a small one with a round back cushioned throughout, a low sort of Divan Chair for two, all in damask & velvet. A Book Case & side board to keep our crockery in. A very good Library two very nice little cushioned stools a round centre table off which we eat, a side table, and a very nice little Wood Stove to keep us comfortable when cold, but they tell us the winters are generally very mild and they use but little fire. The weather for the last few days has been very fine. In our Bedroom, we have a double French Bedstead, a large wardrobe, a Bureau, Wash stand &c Foot Bath & stand, a large Damask Lounge an Easy Arm Chair, two Cushioned Chairs two Rush bottomed d[itt]o, a fine French Clock &c on Mantle, Large Mirror, small dressing d[itt]o, Curtains to the Bed, Lace & damask Curtains to the windows, very nice Carpet on the floors with Rugs. The Kitchen is just outside the Sitting room, and is furnished with cooking utensils complete. We are only up one pair stairs. Most people here live up 3, 4, 5, 6, 7 & even 8 pair. It is like going up the Bunker Hill Monument to get there. Our Landlady is very pleasant, so you see we shall be likely to get along nicely. Oh, how I wish we could have you all with us. Mother would so like to have Ina, she speaks of it often. tell Ina we have a pretty white Pussy here to play with. She is a great pet. The French Cats are not as smooth as ours, their hair grows longer, and gives them a singular appearance about the head. We should like to hear how Aunt Ann all the other Aunts and all the children are. I have not wrote to any of them, tell them I could not, it has been impossible they must take the will for the deed.

But you must give our love to all of them, Aunt Betsey Aunt Becky Uncle Henry & Aunt Margaret, Aunt Elizabeth, and all our cousins, we do not wish to leave out one.

Father & Mother Bennet, Aunt Letty & the rest, Uncle John, Aunt Rachel Uncle Bill, Aunt Sarah, Uncle Peter, Aunt Maggy and all, tell them we often think of them and trust

Heaven soon to return, and meet them all again in health and happiness.

Our *particular love to Sister Mary and Grandmother*. Kiss all the children for us. And now hoping soon to hear from home. May Heavens best blessings rest on you all, is the heart-felt prayers of your

loving Parents

[JOHN THURSBY TO HIS MOTHER IN WILLIAMSBURGH]

*Paris October 15<sup>th</sup> 1859*

My Dear Mother

I know you are anxious to hear from us, and therefor as the Steamer sails in a day or two I now sit down to write you a few lines. You have no doubt rec<sup>d</sup> my last letter and also see[n] Capt Hall, so that you know pretty much all that I can tell you. Since Capt Hall left I have been improving slowly, (thank God for it) and I have strong hopes that Dr Churchill will, as he says, make a *Cure* of me.

A Mr & Mrs Donaldson with their little girl about 4 years old, (Capt Hall will know them) left here a few days ago for England where they will stay about a week and then take the Steamer for home. They live in South Sixth St Williamsburgh, they spent a considerable part of the day they left, with us. Mrs. Donaldson will call and see you and the girls as soon as she gets home. I gave her your address. She will tell you how we are &c. Give our respects to her husband and herself and tell them I am continuing to improve slowly, but I hope surely. In my throat I think there is a decided improvement this last few days. Mr White one of the gentlemen who came over with us in the Ship, left us yesterday, so they have all left now except Mr Carr, the gentleman who had his eyes operated upon, and he will leave in about two weeks, so that we will soon be the last. We are very comfortably situated, where we are. We have a nice little wood Heater in the Room in which we make a little

fire, wet and damp days. They tell us the winters are quite mild generally and very little fire is required. Some people did not use any fire here last winter. Very fortunately we brought almost all our winter clothes. I shall want nothing but some woollen Stockings, and Jane nothing but a quilt (petticoat) which she will make if it gets cold enough.

And now my dear mother I do hope you will not worry and harrass your mind about us unnecessarily, *remember we are in God's hands and he orders everything for the best*, and do, let me pray you, take a little better care of your own dear health, try and give your wrist more rest and use other means for its permanent cure. I hope the children are all well and hearty and that Ina keeps good, (the little dear) does she never talk of us? or ask about us? Jane sends her love to you and all the rest. She is quite well with the exception of a cold but which she is getting better of.

Kiss all the children for us, Dear Sister Mary, Mary Elizabeth and all the rest.

And beleive me,

Your Ever Affectionate Son

John B. Thursby

Please tell all that should write to us to direct to

John B Thursby

care Messrs John Monroe & Co

No 5 Rue de l'Paix

Paris

We have had great difficulty in getting all our former letters.

John

[JOHN THURSBY TO HIS DAUGHTERS IN WILLIAMSBURGH]

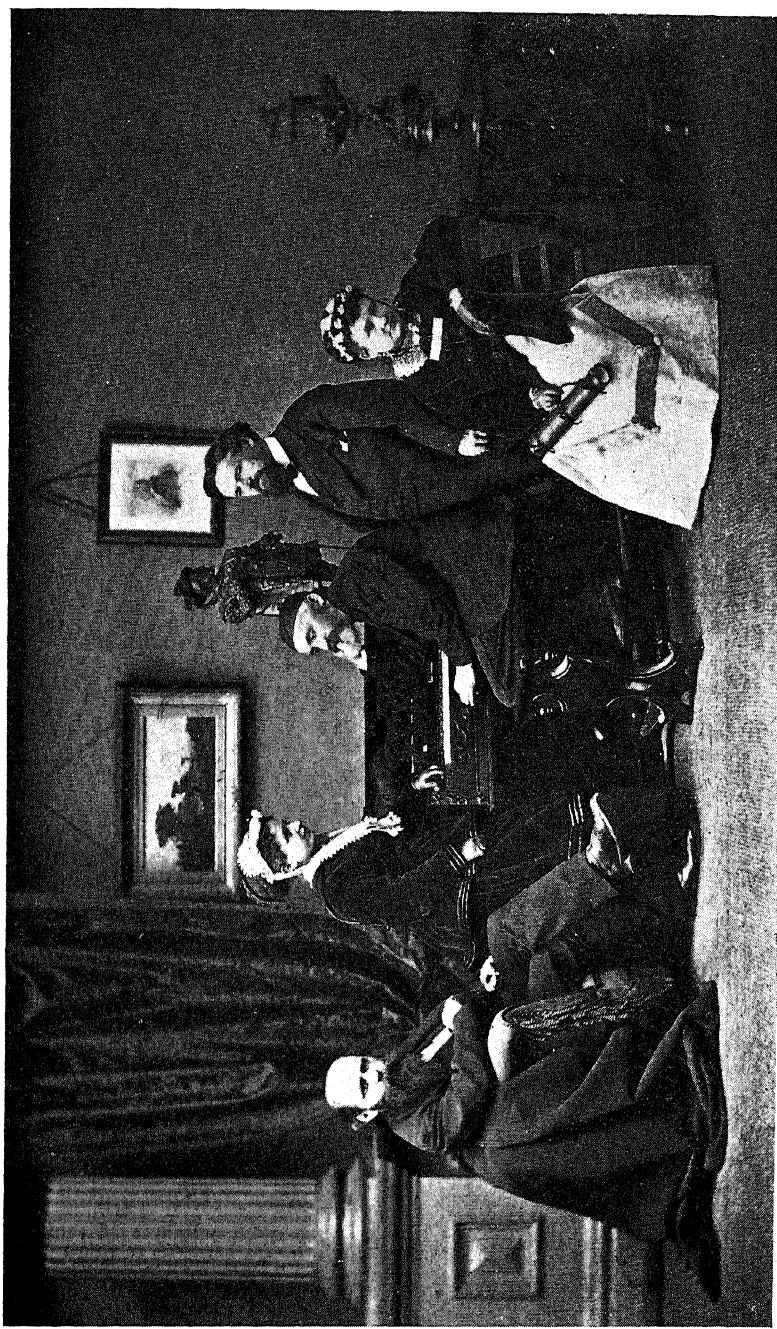
Paris October 15<sup>th</sup> 1859

My Dear Daughters,

I suppose you are anxious to hear from us again, but I shall not have much to say this time, as you got all the news in my

*Rockwood, New York*

PLYMOUTH CHURCH QUARTETTE, 1869-1870  
HENRY CAMP, EMMA THURSBY, JOHN ZUNDEL (ORGANIST), JOHN ROCKWOOD, MATILDA TOEDT



PROGRAME  
OF THE  
GRAND COMPLIMENTARY  
TESTIMONIAL CONCERT,  
TO  
MISS EMMA C. THURSBY,  
AT  
PLYMOUTH CHURCH, BROOKLYN,  
THURSDAY, DECEMBER 16th, 69  
AT 8 o'clock, P. M.

MISS EMMA C. THURSBY, Soprano,  
MISS ANTOINETTE STERLING, Contralto,  
MISS MATILDA E. TOEDT, Violiniste,  
MISS SARAH E. THOMPSON, Contralto.  
MR. GEORGE W. MORGAN, Organist,  
MR. WILLIAM S. LEGGAT, Tenor,  
MR. C. HENRY DIBBLE, Pianist,  
MR. EDWARD HOFFMAN, Pianist.  
MR. HENRY CAMP, Conductor.

CHORUS.

FIRST TENOR.  
MR. CHARLES G. BUSH.  
DR. WILLIAM B. EAGER.  
MR. GEORGE H. Elliott.  
MR. WILLIAM S. LEGGAT.  
MR. GEORGE G. ROCKWOOD.  
SECOND TENOR.  
MR. GEORGE W. BROWN.  
MR. W. H. DEMAREST.  
MR. S. D. KENDALL.  
MR. S. F. POWERS.  
MR. WM. E. TREADWELL.

FIRST BASS.  
MR. GEO. E. AIKEN.  
MR. W. C. BAIRD.  
MR. B. C. BECKETT.  
MR. W. H. BECKETT.  
MR. FRANCIS TAYLOR.  
SECOND BASS.  
MR. CHARLES HALL.  
MR. JESSE P. HOLBROOK.  
MR. LEVI MILLER.  
MR. J. CONNOR SMITH.  
MR. HERMANN TROST.

TICKETS, ONE DOLLAR, FOR SALE at the Book-Stores of J. T. Boiles, No. 246 Fulton Street; W. W. Swayne, No. 210 Fulton Street; W. W. Rose, No. 162 Atlantic Street; and the Drug-Stores of H. H. Dickinson, No. 46 Montague Street; and D. G. Farwell, No. 17 Court Street, Brooklyn; at Holmes' in Williamsburgh, and at the door.

COMMITTEE.

LORIN PALMER,	HORATIO C. KING,
HENRY CAMP,	D. W. TALMADGE,
JOHN A. FOWLE,	W. H. WILLIAMS,
WILLIAM F. WEST.	

BROOKLYN DAILY EAGLE PRINT.

last letter & from Capt Hall. Your letters did not reach us until the day after Capt Hall left, but we was very glad to get them, even then. We were glad to hear that all were as well as they were and hope Aunt Ann has recovered & also Grandmother's wrist. We were glad that you enjoyed yourselves in your country trips. We were extremely pained to hear of Aunt Maggy's illness. Give her our best love (also Uncle Pete) and tell her she *must* take good care of herself, she is too valuable to be spared yet.

Have they given Mr. Meeker a party yet? and how did it come off?

Alice, I hope your eyes have recovered sufficiently for you now to study, if not, or any way if they have a good teacher of vocal music in the school I should like you both to take lessons. I also wrote to Capt Hall about the Melodeon in Church if it is still lying idle, he can get it for you to practice on, and I should like to have you improve on both it & the Piano as fast as possible, and Emma likewise not forgetting your singing also. I am very glad you seem to like your teacher so well. Tell Mrs. Braden we wished she had been in the company she would no doubt have enjoyed it. I have no doubt she would have relished Shark, both in Soup & Steaks. I expected Uncle William would soon have to retake the store. I hope he will soon be able to build it up again. It is very strange looking here, and I will try, if I can get time, to give you some description of both England & Paris.

I am sorry to hear that Ed Sherman is coming home no better. Mother stood it well coming over the Ocean, but in coming across the Channel from Southampton to Havre she was forced to a *casting up of accounts*. Most all were sick on board, (except those used to it) but it did not affect me.

That was a very narrow, but Providential escape of Aunt Elizabeth and Cecelia's. We expected to hear of the death of Lib's father, give her our sympathies. John is I suppose home

with you now. I hope he has improved very much, (mentally & physically). I should like to have him go one more term, if he has, but Uncle Sammie will have to decide that. Tell him to be a good boy and learn all he can and let us see how much he will improve by the time we get back. And Lewis also, tell him I am glad to hear he has been so good a boy, he must continue and he will not miss his reward. And dear, Dear, Ina tell her I guess it will be something better than "pea nuts" that I will bring her.

I hardly think you will be able to save the Grapes for us. In fact they are plenty here and cheap. Mother is luxuriating in them. They are the only fruit that is cheap enough to buy plenty. Pears & Peaches are choice & fine but high. Tell Aunt Becky, I dont think she will be able to fly over her[e] this season, but, if she waits awhile, she may be able to take a *flying voyage over with Old Mr. Wise*. She must not forget the number — N° 45 Rue Marbeuf, à Paris.

I am very anxious to get some further news from home and hope it will come soon. *Tell Capt Hall that Mr Donaldson will give him the Key of the Melodeon.* Mother will not advise you any more in regard to your dresses &c as she thinks you can do well enough, but she wants you to write what you get, where & how you have made them &c &c &c, also the cost, she wants to see if you can shop, as cheap as she can. We are quite comfortable here and think we shall get along very well. Oh, how we wish we could have you all with us for awhile but wishing is no use. We have all your portraits before us on the table on which we gaze & admire daily and with which we must be satisfied for the present. Mother sends her best love to you all, and kisses for each, double for Ina, also give her particular love to Grandfather & Mother Bennet (mine also). Mother has had quite a cold but is recovering from it. And now give our love to *all not forgetting one*. And with many kisses to you all with a fathers best love, I pray God we may soon be all reunited at

home in health & strength. Hoping soon to hear from you again, I remain your loving father

John B. Thursby

Mr. White when I parted with him Friday, handed me a copy of the Massachusetts Ploughman of Sept 24. On looking it over when I got home I was surprised to see the following. I had no hint of it before —

N.Y. Sept. 20. The Steamer John Faron was burnt this morning at Green Point — Loss \$20,000. She belonged to the estate of the late firm of John Thursby & son. Insured in three companies in Springfield and one in Providence.

I suppose Uncle Sammie will write me all the particulars.

Mother would also like to know how you get along with the Boys & Inas clothes.

Letters must be  $\frac{1}{4}$  oz or under, if over, pay double postage — this is only half weight of Am<sup>n</sup> or English letters, they allow  $\frac{1}{2}$  oz. Capt Hall knows all about it.

All my letters must now be addressed John B Thursby

care Mess John Monroe & Co  
No 5 Rue de l'Paix Paris

[CAPTAIN HALL TO JOHN THURSBY IN PARIS]

*Williamsburg 12. o'clock  
New York Oct 21, 59*

Dear Friend

I arrived here on the 16th inst after a tempestuous passage of 20 days the Decks were Sweep fore & Aft the Cabins stove in & some were washed out of there births such screaming fainting Swearing & praying &c I never wish to experience again. After the first Sea boarded us, I went forward to see what Damage it had done & saw that the Man at the Wheel was all right. I just turned my head & saw a large Sea come boomerang along I sprang & Seized hold of some spars & planks that was lashed to the Deck. When the Vessel took the Sea on board

over the bow. (We were head to the Sea & the Wind was W.N.W.) I hung on by one hand not having a Chance to get hold with my right one When it washed one of the Sailors so near me that he got his arms round my neck I could not hold both so away we went aft like Porpoises I got cut across the knee & he got both Eyes black, & I have not got the use fully of my left Arm since but it is improving daily. Oh I am so glad you did not come with me for there was not a dry bed or State Room in the ship it was the most Miserable passage I ever made & I did not forget to tell the Capt what I thought of him & his Steamer the *Cannon* was washed overboard the same as if it was a Chip so dear friend you can form some Idea what force the sea had that boarded us the Ariel now lays at the Dock, & I think she will be a long time before she leaves port again she is a perfect wreck. I always told you I could not be *drowned* it is the most fortunate thing that ever happened you & Mrs. Thursby in remaining in paris dont come by any of the Vanderbilt line they are the worst Vessels afloat

I found my Wife & Children enjoying the blessings of good health. they were anxiously looking for me & fearful something had befallen the Vessel &c. I forgot to state that we got in about  $\frac{1}{2}$  past 6 on sunday Evening. the moment the Vessel touched the Dock I was one of the first to land left all my baggage on board, & started for home I had to walk all the way the first place I stopped at was 478 Grand St. Saw Mr Bennet for a second Mrs. Bennet had gone to Church, then went to your Brother Samuels. he & his Wife were Church also, (pious people here) then I fetched home pretty well tired & worn out at 7 oclock in the morning I was out with the Letters you gave me. Samuel was astonished to see me, first word where is John

gave him his Letter, then Started for your Mothers she felt bad at first when she found you did not come on with me but when I told her all I had suffered on the Passage here &

how near the Vessel came to being lost &c. she did not regret your staying so much as I thought she would & now appears more reconciled. both Alice & Emma were delighted to hear from you & see me they shed a few tears at first when they found you did not come home but when I told them of our Houses on deck being washed away & other dangers you would have been exposed to it stop[p]ed them. Emma has improved wonderfully in her Music, & goes to school at the Convent, so she calls it. John really looks well he is as straight as an Arrow & has improved wonderfully in Looks, health, & Manners. he leaves on Thursday next for School along with Louis your Bro. Samuel had determined to send both John & Louis to Cornwall & Louis had his Uniform before I arrived he looks well in it & feels anxious to start Little Ina has grown & is as playful as a little Kitten so you see Dear Friend all your family are well & provided for for the present I have not given the \$21. to Alice yet. She told me she had \$15. in hand & all they would want in the way of clothes would be Winter Dresses Shawels & bonnets. I will see that they have them so do not fear for Alice & Emma. they shall have every thing they want

I am glad you did not send anything on by me by the way of dresses or anything in the Dry good line. I had to pay duty on some of mine for the first time in my life I can thank the *Jack Ass* of a Captain for that he never would have got the Ariel in had it not been for me. so he paid me for it by getting all my things thoroughly searched I will pay him in his own coin yet. Your children were delighted with the presents you sent them most especialy with your Steroscope—Ambrotype

I dont think they will ever tire looking at it & they have asked me so many Questions about you & Mrs. Thursby that I am tired answering them.

Everyone is enquiring for you & all hope you may soon improve in health I have not heard one attach the least blame

or speak in the least way disrespectful of you All take a deep interest in you & hope you will with the help of God recover your health. So cheer up & dont despond all will go well yet & no doubt dear friend you will see brighter days than you have ever seen dont despond but live & hope for the best

. . . . .

Oh I [forgot] to tell you Alice & Emma, Mary Jane & Sam. Bennet & Dyer & I dont know how many more have written to you Lane wrote me 4 letters my wife wrote me 6 times Huff wrote is it not strange we recd no Letters

My Wife wishes to be remembered to you

good by

W F Hall

3 Colonnade Row

Smith St.

Williamsburg

New York

U S A

[JOHN THURSBY TO HIS DAUGHTERS IN WILLIAMSBURGH]

Paris Oct 26<sup>th</sup> 1859

Dear Daughters

We rec<sup>d</sup> your letters of the 30<sup>th</sup> Sept a day or two since, they had been posting around London for a week or more.

We were very happy to hear from you all again, and that you were enjoying good health, "*What a blessing it is.*"

We are glad to hear that Emma is so well pleased with her teachers & school and hope Alice is now able to go. As I wrote in my last, if their is a good Vocal Teacher in the School, I should like Emma to take lessons. But I do hope that *Emma will not sing a piece* at the Concert of the Harmonic Society or any other, for the present and that Aunt Maggy will not press her to. I have good reasons for it. She has had no teachers for a long while, for one. She must make all the improvement she

Main

can at home this winter, but not in public. I will see to that "If God spares me to return." And Alice too, my dear daughter, you, must improve your voice too, you have a very fine and sweet voice. All it lacks is confidence and power, this you can and must give it, practice the scale often, don't be timid. *Now do try for my sake.*

We are, O So happy, to hear such a favorable report in regard to John. You must write him and say we are very sorry we could not have seen him. We should have been so proud, but he must go on improving, and now that he has Lewis with him he must see to him & take good care of him. I was much pleased to hear of John going back but rather doubted the policy of sending Lewis this winter. I fear he may give them some trouble, but hope it is all for the best. I hope his finger is well. Mother will try and remember all she can, so as to relate to you some wonderful stories when she gets back, but she can best tell you what she sees than what she hears for of all the "Gibberish" that ever was the French beat all. She will be able to remember very little of that. That little "fairy," Ina, O how we wish we had her here a little while we should be apt to rub her red cheeks out for a while with the quantity of kisses we should smother them with. Tell her we wont forget those things. We are very sorry to hear of Sammie Nortons having the hasty consumption. We had no idea of it.

I hope you are now enjoying the Grapes to perfection. It will be hardly worth while to try & save any for us. Mother is now enjoying herself on Radishes & Celery, we get bunches of the little round red ones, with 60 or 70 in them for 2 sous, they are very nice, and the Celery 2 sous a bunch. We shall be only too glad to have a letter from Aunt Maggie and congratulate her on having *sold out.*

That Oyster discovery is remarkable, and must have a great effect on the Oyster Market. I suppose everybody will go to eating oysters now. *I do wish* I had some of the little ones.

1064

The oysters here taste very Coppery. So they do in England. I do not like them. The weather here has been quite changeable lately. It has been quite cold for a few days (unseasonably so) but we keep comfortable by putting a *little more wood* in the stove. When it is clear it is very pleasant. Mother is now mistress of her house. She does all her own cooking and work of all kinds, marketing also, and seems more at home. We are awaiting anxiously the returns to our letters by Capt Hall, but do not suppose we shall get them for a week yet. I should have written this a day or two sooner, but Dr Churchill had fixed to day to make another examination of my lungs, and I thought I would wait and report the result. He reports a *decided improvement* in them and says he wishes my throat would improve as fast, I would get along nicely. I feel quite encouraged. Give our loves to all the Uncles and Aunts, Cousins and all the rest. Our particular love to Grandmother Aunt Mary, and *all the children*, also give our particular love to Grandfather and Mother Bennet, tell them we are glad to hear that everything is going along nicely, and have no particular word to send, I hope Uncle William and Aunt Sarah are all settled in their new (old) quarters.

Here I must stop. And with our best love and Gods blessing on you all, We are your Ever loving

Parents

Alice & Emma Thursby  
Brooklyn  
New York



*Rockwood & Co., New York*

LOTTIE SMITH, ALLIE THURSBY, AND EMMA THURSBY, 1872



*Alva Pearsall, Brooklyn*

EMMA THURSBY, 1872

## *CHAPTER V*



The painful parting, the hopeful voyage, the elusive search for a cure in London and Paris, the long interludes without word from home were all crowded into the timelessness of a grave illness. The past had died with his business and John Thursby was reconciled that there should be no epitaph. Fragile though the future appeared, he had no quarrel with it. But the leaden present was ever with him. Anchored to his fate in a strange city, there was no refuge in the companionship of his children and family and friends. Across the wide Atlantic he and Jane must continue to send their messages of love, and with abiding patience await the messages from home, messages that were fast becoming the last stimulant to life.

[EMMA THURSBY TO HER PARENTS IN PARIS]

*Brooklyn E.D.  
Oct. 31<sup>st</sup> 1859*

My darling Parents.

Uncle Sammie received your letter on last Thursday and we

were all very glad to hear that you was even a little better. Mr Hall showed us the letter you wrote to him. He is going to get the Melodeon for Allie as there is no one to play on it in the church. Aunt Helen has Ina on her lap and is writing a letter for her to you. she just writes what Ina tells her. Grandmother is sitting in the Rocking chair half asleep. Aunt Mary is sitting in a chair by the table with Mary Elizabeth standing by her, she is teaching her how to knit. Allie is sitting by the table knitting a Sontag. Ina has just jumped down from Aunt Helens lap and is trying to to wake Grandmother up. Now I have described them all to you just as they are, except Uncle Rodney who has gone out. Ina wants to have her red dress on as she expects Sammie Norton but it is five minutes of eight and he has not come yet. A great gentleman is'nt he to disappoint the lady so. Uncle William has the store again. He has a young son born the same day that Aunt Anns was. I intend to write you a sort of a journal commencing with Sunday. In the morning we went to church and a Rev. Mr Carr preached he lives in Uncle Sydnies house. We took dinner at Uncle Sammies and spent the afternoon there, while we were there Cap<sup>t</sup> Bishop and Mr Mosely called and altogether we had a very pleasant time. After they had gone Mr Hall came in and gave us the letter to read. In the evening Allie went to church with Mrs Burgess and I stayed home with Aunt Mary Jane who had a bad cold so she could not go out. We then went home and went to bed.

*Monday Oct. 31<sup>st</sup> 1859*

I got up this morning and as soon as I had had my breakfast which was a little before eight I began to study and went to school about five minutes to nine. I knew my lessons and came to my dinner at twelve. I went back again to school at one. During the afternoon the Bishop came in, it is the first time I have seen him, he is full of fun. We do not have anything but writing and Arithmetic in the afternoon. I came home again

at half past three After practicing my Music I knit some studied my lessons, and now I think I shall go to bed.

*Tuesday Nov 1<sup>st</sup> 1859.*

We did not have any school today as it is "All Saints" day so I have had it all to myself. In the morning I worked part of the time on a dress for Ina and part of the time on a Sontag which I am knitting, it is rose color and the border is black and white

Allie is knitting one just like it. I went to Grandmother Bennet's to dinner as I had heard she was going to have Buckwheat cakes they were very good. In the afternoon we went to Uncle Sammies to spend the afternoon Mrs. Silver and the two Miss Silvers were there we had a very pleasant time.

*Wednesday Nov. 2<sup>nd</sup> 1859.*

Went to school as usual knew my lessons. Came home practiced studied and wrote this. Nothing unusual happened. Last week we went to a Concert given by the Old Folks at the Odeon. I wish you had been there you would have liked it very much they were dressed in the old style no hoops short wastes &c. They sang all the old fashioned Music. During the intermission they passed through all the aisles so that the audience could have a good look at them. We went two nights. The Harmonic Society have their concert of Macbeth tonight but we are not going. They have it at Trenors Hall.

*Thursday Nov 3<sup>rd</sup> 1859.*

Nothing unusual happened today. Sister told us we would have school Saturday to make up for Tuesday I took a Music lesson this morning I have a new piece "The Monastery Bells"

We received your letter yesterday. I will answer it tomorrow as I have'nt it just now. From what it says in the paper tonight I should think the Harmonic did not succeed very well. Mother Austen has been to St. Louis for the last two or three weeks, she returned last Friday. John & Lewis went to school a week ago today we have not heard from them yet. I am just going to write to them. Grandmother Bennet has been moving

her things today. she has most of them at our house now. The "Great Balloon" was to start for Europe today but I do not know that it has gone yet.

*Friday Nov. 4<sup>th</sup> 1859.*

The same as usual. This afternoon I spent about an hour with Mother Austen it is the first time I have seen her since she has been home In the afternoon Ed Sherman called and Mrs Wall, Miss Wall, Mrs Truslow and her little boy called in their carriage. Josie Delmonico is married she was married some time last Spring she is now in Europe. Old Mr Delmonico has had a cancer taken out of his cheek, he had his whole cheek cut out. Mother knows Mrs Carpenter that was at Staten Island last Summer, she said that she often spoke of us. Mother wishes me to remember her to you. Mr Meekers party came off about two or three weeks ago, we were there. I do not know how much he got. Allies eyes are better but she does not go to school yet. There is no singing teacher at school. I wish she could take Music lessons as Professor Loretz is such a good teacher. I guess Allie has told you all about the clothes so I will not need to say anything about them. It is about time Uncle Sammie had this letter so I will not have time to write any more. *All* send their love to you. With much love and many hopes for your recovery, I remain your devoted daughter

Emma

Emma Thursby's attendance at St. Joseph's Roman Catholic Convent, close to her Grand Street home, was proving a happy and valuable experience, while in Mother Austen she was finding the guiding strength of a great and good woman.

[JOHN THURSBY TO HIS BROTHER IN WILLIAMSBURGH]

Dear Bro Sam

*Paris Nov 9<sup>th</sup> 1859*

We have rec<sup>d</sup> your last batch of letters and were very happy to hear that all were so well, and that things were all working along so smoothly.

I also rec'd a letter from Mr Trask & one from Mr Rankin with a release for Jane to sign however it is not worth talking about these things.

As we are coming right home as quick as we can.

I tried very hard to get rooms on the Africa (by which you will receive this,) but it was impossible she was full a week before.

We will therefore have to take the Europa which sails the 19<sup>th</sup> from Liverpool to Boston, but I conclude this better than to wait another week for the New York steamer, so if we get off as we expect by the Europa you may look for us about the 29<sup>th</sup> (God willing). It is hardly worth while to go into the particulars of this sudden change in our minds from staying all winter but I find the climate just about as variable as our own, and the Dr thinks now, I can do about as well at home. There are other causes that I cannot explain now. We hope to find you all well when we get there. It would have been a great relief to have got rid of the trip from Boston to New York but it will be impossible. So (if God is willing) and grants us a safe passage, you may look out for us about the 29<sup>th</sup> or so. Our love to all, and still remain your devoted Bro,

John B. Thursby

[JOHN THURSBY TO HIS BROTHER IN WILLIAMSBURGH]

Paris [November] 9<sup>th</sup> 1859

Dear Sam

I write you this for yourself. As I say we are coming home, (I wish I was there now) You must not expect to find me what I was when I left home. I am but a poor wreck compared to it. I had fallen off considerable before Hall left, but after I took hold with Dr Churchill, I felt encouraged, and in fact did improve and look some better this caused me to write home encouragingly.

But Alas, there soon came a change. I found my strength &

flesh leaving me daily so that I was getting almost helpless, and could hardly walk, and no way to a/c for it. The Dr finally concluded it was caused by my water and the action of my kidneys: I have for sometime made but very little water, and that after standing a little while would settle about one half in thick sediment.

This the Dr says is the difficulty that must be overcome, and I am taking medicine for it. My feet also swell some the Dr says it is from the same cause. So here I am but a poor wreck of my former self, but God grant us a safe and pleasant passage home, and then I shall feel better. I am still greatly afraid of my throat. It is bad yet and troubles me very much. *Oh, what I have suffered with it and do yet. No one knows. Not for worlds would I pass through the same, and I would give all I have to be relieved now.* My voice is all gone, and whether I will ever recover it again God only knows. His will be done.

But here I must stop, and make a request that as soon as you get this you get some good comfortable room ready for me as soon as I arrive, so that I can go right in it. If the house on Grand St is not let nor likely to be this winter which in my mind is likely, I should like to have the Wing Room off the Parlor, which is a pleasant room, and we might put up a small wood heater as there is a pipe hole in the Chimney and by moving the bed some, however I will leave these matters in your hands satisfied you will have them right. And now I must stop. And asking God for his blessing to give me relief from my present distress, and strength for the voyage I am about to undertake,

I remain your  
aff Bro

J B Thursby

Unaware of her father's critical condition, for his letters of November 9<sup>th</sup> had not yet reached Williamsburgh, and blissfully ignorant of the great tragedy that had actually come into

her life, Emma Thursby wrote to her parents in her usual spirit of cheer and hope and trust.

[EMMA THURSBY TO HER PARENTS IN PARIS]

*Brooklyn November 18<sup>th</sup> 1859*

My darling Parents

We received your dear letter yesterday and were so very glad to get it and to hear that you were better I hope you will continue to improve until you are entirely well. I do wish you were at home it [has] been such a long time since you went away. Allie is practicing on the Melodien just now Ina and Mary Elizabeth are dancing Uncle Rodney is reading the news and Aunt Helen is sitting by him. We expect Robbie up here to night he is home from the country. Aunt Ann has nobody with her now Miss Underwood is going to house-keeping and Antie Butcher has gone home so she has to do all her own work and tend the baby besides. the baby is growing finely it has eyes just like Joe and a double chin like Aunt Ann. Monday evening we went to hear Miss Emily P. Lesdenier read, she is a splendid reader. Fannie Stocton sang with her and Mr Dressler played it was all very good. I suppose you saw the piece in the paper about the Harmonic Society was it not funny it is in one of the papers that Mr Hall sent you. Tell Mother she must learn French so that she can teach us when you come home. Professor Loretz my Music teacher teaches singing, he says that after three or four more lessons that he will give me one week singing and the next one playing I only take one lesson a week. I expect Mother likes it better now that she does her own work it must seem more like home. Grandmother often says she wishes she was standing behind the door so that she could have a good peep at you and see what you were up to. I wish I was with you, you don't know how much I want to see you. The balloon did not go after all to Europe but it started for New Haven, I have not heard

w[h]ether it has not arrived there yet or not. Last night we went to hear the Black Swan she is a very good singer have you ever heard her? She had to sing every piece over again. She had two gentlemen to assist her M. Benard is a very good player on the Piano and Violin. We received a letter from John yesterday for you and to-day we received one for Joe I have not see[n] it yet. We write to you every Saturday so you must expect one every week. I believe that Carlie Kalbfleisch received a letter from Mr Hall and he was then in Richmond. Uncle William has not moved yet. Sammie Norton has not got the consumption we all thought so but he is much better now. Uncle William says he thinks he was married last night but we do not know. All send their love to you. God bless you and bring you back in perfect health and safety is the fervent wish of your devoted daughter

Emma

[U. S. VICE CONSUL IN LIVERPOOL TO SAMUEL THURSBY  
IN WILLIAMSBURGH]

*United States Consulate,*

*Tower Building South, Water St.,*

*Liverpool, 19 Nov 1859*

Sam<sup>1</sup> I. Thursby, Esqr.,  
Brooklyn, Eastern District,  
New York.

Dear Sir,

I write at the request of your sister in law M<sup>rs</sup> J. B. Thursby, to convey to you the afflicting intelligence of your brother's death, which happened on Thursday morning last the 17 Inst about five o'clock, on Board the steamer British Queen at this place.

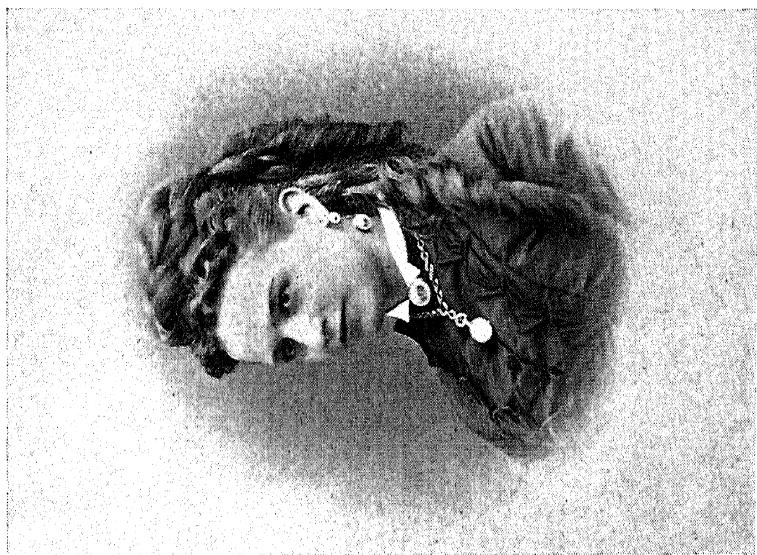
M<sup>r</sup> & M<sup>rs</sup> Thursby had taken their passages at Paris in the steamer Europa, which sails for Boston today, & as the easiest way of reaching Liverpool came by way of Havre in the

*Giulio Rossi, Milan, Italy*



*Giulio Rossi, Milan, Italy*

EMMA THURSBY, MILAN, ITALY, 1872





ACHILLE ERRANI

steamer before mentioned. They had a very smooth passage, but M<sup>r</sup> T got so very much worse, that on the arrival of the vessel at Liverpool on Wednesday evening he was unable to land, and the Captain of the vessel kindly sent for a Physician to Her Majesty's Ship Hastings lying near. The Chief Physician & his assistant promptly attended, and did everything that could be done. But his disease, as you no doubt know already, was beyond human skill & he yielded his spirit to Him who gave it about the time mentioned. His afflicted wife is having the body prepared to accompany her in the steamer "Edinburgh," which leaves here for New York direct on Wednesday next the 23 Instant.

She is not in a frame of mind to write herself, and has requested me to do so for her.

She hopes that some of you will meet her on her arrival, & she wishes you to send for the Boys, & have them at home when she comes.

The Consul & myself will do all that in us lies, to assist your poor sister & lighten her affliction

& I am

Respectfy

Your Obed Servant

Sty. Wilding

U S Vice Consul

Liverpool

Jane Thursby through the long months of worry and discouragement had met the supreme test to her courage without faltering. She had witnessed the ordeal of life at the cost of great suffering. Yet now in death she could find little consolation. No doubt she said to herself that the divine will had been fulfilled, that all was for the best. But, alone in the strange city of Liverpool, she struggled with her sorrow lest it consume her. Seven days passed, unmerciful in their slowness,

before she could embark for home with the body of her husband on the "Ocean Queen."

And now the great Atlantic rose in its winter wrathfulness, as if in last challenge to her. "It blew a hurricane," wrote a fellow passenger, Madame Kate Luby Feuille, in the *New York Leader*, "and waves higher than the tallest houses assembled in congress to discuss our ruin. The woodworks encasing the paddle-wheels with the adjoining *garderobes* were torn to pieces, and then swept off. . . . There were many hearts in that vessel preparing for the sublime launch into eternity. There we were battling with a raging element, which typified, in some measure, the terrible power of offended omnipotence!"

. . . . "I noticed one sweet, sad and exquisitely intelligent lady. She spent most of her time reading, and often emerged from her cabin, with tears of recent weeping on her eyes. She had some great grief preying on her and tearing at her very heartstrings. Poor lady! she was all alone, so mild, meek and suffering. As we arrived in New York, I learned that she had gone to Paris in company with her husband, and was now returning to America with his *dead body* for interment in his native land. What a sorrowful return!"

Insofar as a funeral can be comforting, the funeral of John Thursby in the Old Bushwick Reformed Church brought solace to his widow and children, to his mother and sisters and brothers, for they witnessed a tribute of affection in which friends and neighbors in Bushwick and Williamsburgh joined with a large delegation of New Yorkers. Members of Neptune Engine Company No. 7, of which John Thursby had been a member, attended in a body, while members of the Harmonic Society, of which he had been treasurer, assisted in the choir. The pall bearers, eight in number, were merchant friends from New York and Brooklyn: Chas. H. Trask, John E. Forbes, William Marshall, Oliver Dyer, George Bell, John Devoy, Jeremiah Voorhies and Edward Bouton.

The Reverend Stephen H. Meeker, pastor of the church, conducted the services, assisted by the Reverends Hatfield, Johnson, Mallory, and Pickard. Speaking of the deceased, the Reverend Dr. Meeker said in part: "In him the poor found a kind and faithful friend, ready to distribute and willing to communicate. He was a man of unyielding patience amidst all his trial—under the pressure of business, whatever his reverses, he was enabled to manifest the same quiet submissive spirit. There was no complaining, no evil foreboding, no feeling of despondency, but in every condition, a willingness to hope and do for the best."

After the burial service at the Cemetery of the Evergreens, Jane Thursby returned to the home of Grandmother Thursby. She had settled her account with the past. Though broken-hearted and exhausted, there would be no respite. The future of five young children confronted her, and she accepted the responsibility in the noblest tradition of motherhood.

## *CHAPTER VI*



Christmas, ordinarily a season when the Thursby and Bennett clans filled their various larders with special delicacies that each child shared and no child missed, and grown-ups gathered in feast and festivity, came like the ghost of another year's brightness. It became a season of dedication to the memory of John Thursby, the stronghold of the Thursbys, and it marked the beginning of a new Thursby era. The past would no longer aid or support; the future would try and test.

Jane Thursby appraised the present; she had the home on Grand Street, but she had insufficient money to maintain the home and support her five children. Then she made what appeared to be the only possible decisions: she would take boarders; Allie and Emma would give up school to aid with the housework; John, Lewis, and little Ina would continue with their schooling in the public schools. The already often interrupted musical training of Emma and Allie must cease completely, at least in so far as private instruction was concerned.

Emma soon found herself, at sixteen, faced with household duties of which she must take her full share without any special allowance of time for singing practice. But she had a good piano in the Grand Street home, a sister to accompany her, if need be, and a burning zeal to become a great singer. However, little was the encouragement now offered in the home, for the mere business of living had become an engrossing one. Still, she persevered, faithful in her practice, and faithful in her attendance at church choir. Where wealth would have given her opportunity for the best instruction, the lack of it provided a determination she might never have had. Nor did she ever regret having taken the hard road without choice: "An uncle once promised to give me \$50 toward my music lessons, but when the time came he fortunately forgot all about it." She must have singing lessons, she well knew; and she also knew that she herself must earn the money for them.

The year 1860, being one of complete readjustment, was stern in its demands upon Jane Thursby and all her children. But, whereas it brought a large measure of trial and discouragement, it brought a full measure of self-reliance. To the children, at least, to whom each New Year suggested adventure, 1861 promised much. To Emma, in particular, reward came early, for January 15th signaled to all music lovers the opening of the Brooklyn Academy of Music, a building dedicated exclusively to opera, concerts, and balls. There is no record of her attendance at that first memorable performance when a crowd of Brooklyn aristocrats and music lovers, far more numerous than the seating capacity of 2300, heard the Philharmonic Society, under the leadership of Joseph Noll, and a group of distinguished vocalists including Mme Colson, and Signors Brignoli, Ferri, and Susini. As at all premières, the spectacle vied with the actual performance. Some twenty-two years later, in 1883, Gabriel Harrison, Brooklyn actor-author, reminisced upon the memorable occasion: "At the close of the first over-

ture the drop curtain, representing the ‘Temple of Apollo,’ was slowly let down to the stage, in front of the crimson one, when of a sudden the full force of over a thousand jets of gas was turned on, producing almost an electric effect; illuminating, as it did, the fine effort of the artist, and revealing more definitely the splendid proportions of the house.”

Good music, to be sure, was no novelty to Brooklyn. The Philharmonic and Harmonic Societies had already established themselves; Brooklyn had heard opera in English and in Italian, with such vocalists as Mlle Piccolomini, Mme Amalia Patti Strakosch, and Mme Laborde; had heard such instrumentalists as Ole Bull and Louis Gottschalk. And now, at last, music had a home, designed for its especial performance, where it might be fostered and encouraged without bowing any longer to the superior facilities offered by New York. Though the Academy very shortly found it necessary, for financial reasons, to introduce the drama, music certainly had no quarrel in a companionship with Charlotte Cushman, E. L. Davenport, Charles Hackett, Joseph Jefferson, Edwin Booth, Edwin Forrest, and a number of their fellows, who may even have inspired it to look to its laurels.

Yet 1861 had not moved far before it found the country divided by rebellion. On April 15th, word of the attack on Fort Sumter was heralded to every household in Brooklyn. The issue of slavery had at last defied peaceful solution, and the Civil War broke forth to shock the world. Into every business and every home spread the call for volunteers. Challenges flew at any who were suspected of Southern sympathies. In the heat of a great passion some people prayed, some cursed. From a hundred pulpits patriotism was evoked. And from Plymouth Church, Henry Ward Beecher, already long the champion of the slave, demanded retribution for the South.

Within a month every resource had been mustered in the cause of the North, and Brooklyn settled down to the burdens

of war: volunteers to be enlisted and equipped; families of soldiers to be provided for; and, all too soon, the wounded to be cared for, and permanent provision made for the families of those who had met death. The stark knowledge of what must befall both victor and vanquished settled upon the city, replacing the glamour of war with the reality of it.

To be sure, the war years did not leave music wholly without performance. Such artists as Adelaide Phillipps, Isabella Hinckley, Clara Louise Kellogg, and Jennie Van Zandt were America's own notable contribution to opera in these years, frequently in war benefits. But the city's interest in music and drama fluxed rapidly from extremes, for it was a tired, sober city.

Emma Thursby could do little but await better days for the furtherance of a musical career in which she was now, more than ever before, intent. Occasional attendance at the larger musical gatherings in Brooklyn as the guest of friends anxious to encourage her, frequent attendance at concerts in Williamsburgh, and musical evenings in its various churches with her family gave food for her hungry hopes. Meantime, she practiced her singing at home with an inspired diligence and determination. Never discouraged, since she held the indomitable hope and assurance of youth and believed that war could be but a momentary deterrent to all youth, she was impatient, nevertheless, for the future to reveal itself.

Youth was finding much to excite its curiosity and arouse its enthusiasms. Who did not hear of that memorable event, the launching of the ironclad, "Monitor," in Greenpoint, in January of 1862, and exult in its victory over the "Merrimac" at Hampton Road, the following March? Was not all Brooklyn thrilled, in 1863, at the news of Henry Ward Beecher's championing of the Northern cause in Liverpool, to win the support of England? What man, woman, or child did not find fun and frolic, as well as the sense of patriotism satisfied, as Brooklyn

devoted itself to the great Sanitary Fair in the spring of 1864, from which the immense sum of \$400,000 was realized for war relief? These events would be retained in youth's memory when all the countless and varied other services of Brooklyn in the great cause were forgotten. Nor would the great battles of the war stand out in such relief, save to those who had fought in them, for they had been fought on distant soil.

When the Reverend Henry Ward Beecher and the Reverend Richard S. Storrs departed on April 10th, 1865, on board the steamship "Oceanus," with a party of nearly two hundred fellow men and women of Brooklyn, on a pilgrimage to Fort Sumter, to restore the "Stars and Stripes" to their honored place, word had already been received of the surrender of General Lee, the day before, at Appomattox. Only days remained before the final capitulation of the Southern forces, and the termination of the war, on April 26th, at Raleigh.

Yet, in the meantime, April 15th had heralded to the nation tragic news that transcended all thoughts of war or victory or peace, news that had brought to North and South alike consternation and consuming grief. Abraham Lincoln, president and friend, had become the victim, the supreme sacrifice of rebellion.



*Richardson, Brooklyn*

EMMA THURSBY, ABOUT 1874

# GRAND CONCERT.

COMPLIMENTARY

TO

Miss Emma C. Thursby,

AT THE

BEDFORD AVE. REF'D CHURCH,

ON

THURSDAY EV'G, MAY 28, 1874.

*By the following Artists:*

Miss EMMA C. THURSBY, Soprano.

Mr. A. SOHST, Baritone.

Mr. M. ARBUCKLE, Cornet.

Mr. E. A. LEFEBRE, Saxophone.

AND

GILMORE'S TWENTY-SECOND REGIMENT BAND,

*Under the direction of*

P. S. GILMORE.

ADMISSION,.....ONE DOLLAR.

RESERVED SEATS WITHOUT EXTRA CHARGE,

At Livingston & Underwood's, Bedford Ave., corner Taylor St., and  
at LaFetra's, No. 71 Fourth St.

PROGRAM COVER, COMPLIMENTARY CONCERT TO EMMA THURSBY  
IN THE BEDFORD AVENUE REFORMED DUTCH CHURCH, MAY, 1874

## *CHAPTER VII*



Emma Thursby's progress from the provincialism of Williamsburgh, which had, nevertheless, served her childhood so well, into the broader intellectual and musical spheres of Brooklyn and New York and the America beyond was postponed at least ten years by the family financial crisis, following the death of her father, and the long period of nation-wide economic debility attending the Civil War and post-war readjustment. Yet, even with existing circumstances, her progress would have been much more rapid had she not chosen the church as the medium for her musical expression. The church did offer a secure though modest sphere for her endeavours, but it at the same time very definitely frowned upon any consideration of the opera, the most lucrative of musical spheres.

In the eighteen sixties the difference between singing in an operatic performance and singing operatic arias under the sanctified auspices of a church concert was as great and as arbitrary as the accepted difference between bad and good morals.

To be sure, operatic performances were popular with respectable audiences, and the average operatic singer of unassailable deportment. Yet she who essayed the operatic stage must prepare herself for estrangement from most of her friends, as one who had practically renounced the Saviour for the Devil. Clara Louise Kellogg often told how, before making her operatic debut, she had the painful task of calling her friends together to tell them that she would understand if they no longer chose to bow or speak to her.

Emma Thursby's first regular position as a church singer was in the choir of Dr. Porter's Bedford Avenue Reformed Dutch Church in Brooklyn, to which she was called by the superintendent of the Sunday School, John Gray, at the close of the war. Before that time she had sung at various small church concerts, wherever, in fact, she had the opportunity of earning a few dollars. She, herself, tells us that her first earnings at Dr. Porter's were \$150 a year, that her agreement provided that she should remain with the church until she received an offer exceeding \$400 a year from some other church. It was only a matter of months when such an offer was made, and she transferred to the North Presbyterian Church at 31st Street and 9th Avenue, New York. In 1867, after she and her family had moved to a more convenient location at the corner of Lee Avenue and Wilson Street, Brooklyn, and in the early months of 1868, she was soprano soloist in Dr. Spear's South Presbyterian Church in Brooklyn, receiving \$700 a year, together with the proceeds of a testimonial concert. Hereafter the story of her prestige and popularity moves rapidly.

The church soloist was becoming an indispensable asset to any church, as the economic stringency of war years, followed by a contrasting period of all too generous contributions for church expansion, resulted in a keen rivalry among churches seeking to win or retain membership. Even Plymouth Church, the pastorate of the much beloved Reverend Henry Ward

Beecher, was not disdainful of the value of Emma Thursby's singing. And certainly it was one of the most famous and most prosperous churches in America, numbering in its zealous membership the intellectual and the God-fearing from an area of wide limits, and in its attendance the great and the curious from all around the world. What visitor to New York would fail to visit Plymouth Church? Indeed, in Plymouth Church on any Sunday could be seen a cross section of America, with a big-wig or two from Europe.

The diary record of Emma Thursby at this time shows the friendly rivalry among churches as she sits in judgment of their offers:

*March 26, 1868:* "Went to the 'Church of the Messiah' on trial."

*April 1st:* "Received a letter from Mr. Stewart about coming to his Church to sing."

*April 2nd:* "Gentleman came to see me from Mr. French's Church."

*April 12th:* "Mr. Bartlett came in Church to tell me about Robinson's Church."

*April 21st:* "Had an offer from Strong Place Church."

*April 22nd:* "Engaged at Beecher's Church at \$900."

In the long climb from obscurity to the position of soloist in the most talked about church in America, the post-war period had proven most encouraging. With recognition had come greater cooperation from her family with more opportunity for practice, and, at last, opportunity to earn. No doubt the family's purchase from modest savings of a "Chickering Piano Forte" in December, 1865, at the substantial sum of \$650, by trading the old Thursby "Persian Piano" at an allowance of \$350, signaled a new day for Emma, for it is likely that she started giving singing lessons shortly thereafter. And, in 1867, the income from church singing and giving singing lessons was

sufficient for her to undertake lessons, herself, from Julius Meyer, which proved to be an important step toward a professional career.

In her choice of Julius Meyer she was fortunate. Meyer, who had come to America in the early eighteen-fifties and gained quick recognition for his splendid capabilities as a teacher of singing, had had his early training under Mendelssohn at the Conservatory of Leipzig, not far from the place of his birth. Enjoying the good fortune of membership in a musical family and the added good fortune of the friendship of Mendelssohn, he had progressed rapidly. The instrument of his attention was the violin, with which he had won praise in the music centers of Germany. Yet it was his fine baritone voice and his unusual ear for music, very likely attained by his training in both violin and voice, that had persuaded Mendelssohn to regard him as a born singing teacher. Certainly he accomplished much in the training of Emma Thursby's voice over a sometimes interrupted period of about five years, and she always remained thankful to him, particularly for the knowledge he gave her of the music of Germany, and for the great aid his violin accompaniment gave to her purity of tone.

No one observing this period of Emma Thursby's life can fail to be impressed by the tremendous energy and enthusiasm of this heretofore delicate child. Though frail in appearance and weighing only one hundred pounds, she crowded into each day what would surely have exhausted many a sturdier person. But she seemed to gain strength from the high degree of inspiration she found in everything. In 1868, when her diary enables us to follow her daily life, we find her taking singing lessons, piano lessons, and dancing lessons; singing in choir and concert, with the numerous rehearsals entailed; calling on friends; going to parties; entertaining young gentlemen admirers at home; attending operatic, dramatic, and concert performances for pleasure as well as observation; visiting relatives;

sharing in household duties; and, on Christmas eve, 1868, "making a dress for Ina." Yet, the day held only twenty-four hours; horse car and ferry transportation was slow, and walk she must in most of her errands.

Often she arranged her own concerts: "I was always ambitious and began giving concerts very soon after I started to sing in church. I would usually ask the use of the church, would get my artists, make my programs, and sell my tickets. In fact, I was my own manager—and I fancy rather a good one, for I think I was always successful. Each time I would get more prominent artists, and always made it pay." Success did not come without justification. Indeed, the concert-going public knew that an Emma Thursby-sponsored concert guaranteed not only the opportunity of hearing their own adopted favorite, but always other artists of no small merit in a program that never failed in its main purpose of presenting selections from the great composers.

That she loved good music is due, of course, primarily to her training in good music, but also to the fact that she had heard good music. There was no church choir of any merit in Brooklyn or New York she had not heard and observed. All the great artists who appeared in concert were familiar to her, and no operatic performance with capable artists eluded her eager search for musical knowledge. In 1868, she lost no opportunity to hear Mesdames Parepa and de la Grange, and her own country woman, Clara Louise Kellogg. Every worthwhile performance of an oratorio attracted her attention especially, for here might be found some aid or suggestion in what was to become her own forte. Very likely it was Julius Meyer who suggested that she hear Ole Bull in his appearance in Brooklyn on March 24th, 1868. Bull, who had first toured America in 1843, enjoyed an international reputation. Without doubt the most popular instrumentalist who had ever appeared in America, surpassing even the high public favor that Vieuxtemps and

Gottschalk enjoyed, he could arouse in his audience that fervor that had attended the concerts of Jenny Lind almost two decades before.

Although there is no record of Emma Thursby meeting Ole Bull at the time, it was only a year later, on March 10th, that she assisted in a concert at St. John's Methodist Episcopal Church in Brooklyn in which Ole Bull was featured. "Concert of the Musical Association, Ole Bull, Simpson and myself. Mr. Wright brought me a basket and two bouquets of flowers. \$40," notes her diary with comprehensive brevity, although omitting that she had sung Agatha's beautiful prayer from *Der Freischütz*, and had won the high compliment of Ole Bull. This meeting initiated a long musical association and a warm personal friendship with Ole Bull that lasted until his death in 1880.

The year 1868 very definitely brought reward to Emma Thursby's long and patient years of practice, in placing her among the singers of whom her country might well be proud. On April 15th, she made her first appearance in a complete oratorio, singing the soprano solos of the *Creation* in a notable concert of the Brooklyn Musical Association at the Lee Avenue Reformed Dutch Church. Messrs. George Simpson and J. R. Thomas sang the tenor and bass solos, respectively, while Leonard W. Bacon conducted the orchestra and choir. If not of greater significance in her career, the concert of the Association on the 27th of May brought her, perhaps, greater pleasure, for she had the distinction of appearing with the popular Mme Parepa. But the most important event of the happy year came on Sunday, the 3rd of May, when at Plymouth Church, standing in the choir box just above the Reverend Henry Ward Beecher, she sang two solos, "Blessed Sabbath" and "Protect Us Through The Coming Night," making her Plymouth début before a huge congregation that was visibly moved.

Given her great opportunity, Emma Thursby worked with

unremitting zeal. The appellation, "Soloist at Beecher's Church," undeniably gave her entrée to many otherwise unapproachable circles, just as her actual church solo work introduced her to a great and influential audience she might never have known. Yet her position was no easy one, and she had earned it by true merit. Inclusion in the Plymouth family carried the privilege of listening to Henry Ward Beecher's regular Sunday discourses. No choir singer had reason to doze through any Beecher sermon, and Emma Thursby noted Beecher sermons in her diary with the fervor of a disciple.

"You cross Fulton Ferry from New York to Brooklyn, and then follow the crowd," was sufficient direction to any Beecher service. The story was told by Beecher himself of how one Monday, following a sermon in which he had urged that some plan be adopted whereby men would not be called upon to work all day Sunday, he chanced to ride on a Fulton Street car. Unknown to the conductor, whom he engaged in conversation regarding the possibility of running the cars only part day Sunday, he received the blunt but constructive suggestion that "It's possible but not as long as they keep that d---d Beecher theatre open in Brooklyn."

The happy musical family of Plymouth Church was made up of John Zundel, organist; Henry Camp, basso and chorister; Emma Thursby, soprano; Matilda Toedt, contralto; George Rockwood, tenor; and assisted by a choir of some seventy-five voices. Zundel, trained in Germany, first as a violinist and subsequently as an organist under Rinck, had been organist at Plymouth since 1850, with but two short interruptions of service. With the deep interest he always showed for those in the Plymouth fold, he gave generously of his great fund of musical knowledge and experience to Emma Thursby and her young colleague, Matilda Toedt. At the same time, they found in Henry Camp, Conductor of Music, a forceful, energetic, able director.

Since Emma Thursby had entered whole-heartedly into the spirit of Plymouth, it is not surprising that we find her contract renewed in the spring of 1869, with the additional reward of the proceeds of a complimentary concert. Nor is it surprising to find that she joined Plymouth Church, along with her friend, Miss Toedt, receiving her first communion on May 2nd, 1869. The spirit of Plymouth was a contagious one, for pastor and church were dynamic institutions that never failed to give their congregation something to do as well as something to think about. Any year at Plymouth witnessed a rapid succession of concerts, lectures, exhibitions, readings, and festivals that left members little to seek beyond their own church. Indeed, there was entertainment for all.

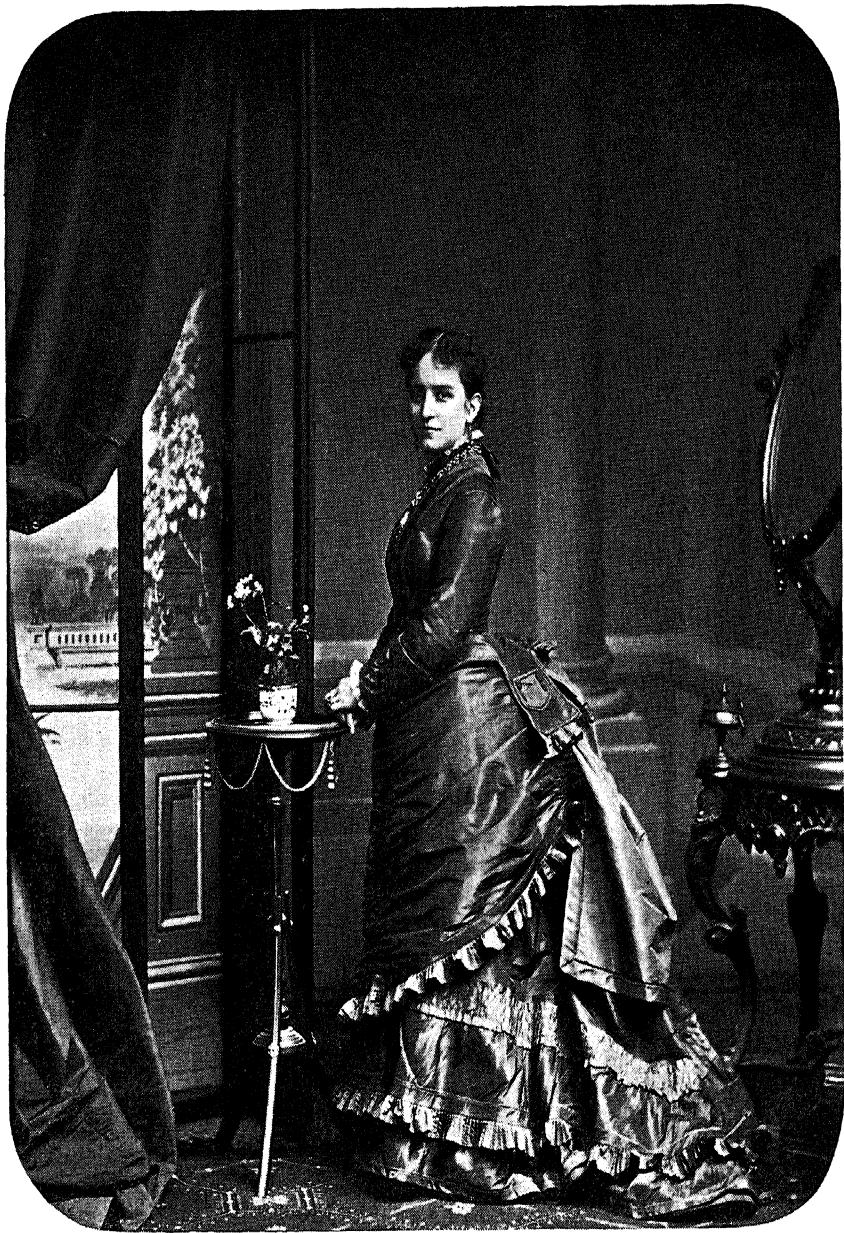
Witness the Annual Festival of the Plymouth Sunday School on Wednesday and Thursday evenings, November 10th and 11th, 1869. On Wednesday evening: "Organ Playing, Tableaux-Vivants, and Singing, by the members of the School," not to mention "Grand Sciagraphic Exhibition of the Celebrated Elephant 'Zephyr.'" On Thursday evening: "A Grand Concert, under the direction of Henry Camp, Conductor of Music in Plymouth Church, assisted by the wonderful Cornet-player, Mr. J. Levy, Late of Theo. Thomas' and Parepa Concerts, also Miss Emma C. Thursby, Soprano; Miss Sarah E. Thompson, Contralto; Mr. Geo. G. Rockwood, Tenor; Mr. Henry Camp, Basso. And the Choir of Plymouth Church. C. Henry Dibble, Piano Accompanist. Mr. George W. Morgan, Will Preside At The Organ. A Parlor Band will play both evenings in the Sunday School Room — Refreshments, Flowers, Conversation, &c." All for 50 cents an evening!

Notable among the occasions which identified Emma Thursby with Plymouth Church was the "Grand Complimentary Testimonial Concert" given her on December 16th, 1869. The artists joining to honor her formed a distinguished array: Antoinette Sterling, contralto; Matilda E. Toedt, violinist;



*Gutekunst, Philadelphia*

EMMA THURSBY, ABOUT 1875



*F. Gutekunst, Philadelphia*

EMMA THURSBY, 1875

Sarah E. Thompson, contralto; George W. Morgan, organist; William S. Leggat, tenor; C. Henry Dibble, pianist; Edward Hoffman, pianist; with Henry Camp, conductor; and a male chorus of twenty voices. Miss Sterling, the contralto, compared very favorably with America's two foremost contraltos, Adelaide Phillipps and Annie Louise Cary, while George W. Morgan knew no superior as an organist. A brilliant performer, he was always in great demand at concerts. The other artists all stood high in the popular favor.

In a long and impressive program, Emma Thursby sang the "Echo Song" by Bishop, and the Valse from Gounod's *Romeo et Juliette*, and joined in a quartette which sang "How Can A Bird Help Singing?" by Abt. Honored by an audience that overflowed Plymouth Church and knew no bounds for its applause, she executed her selections, accompanied by her teacher, Julius Meyer, with the fine musicianship, and the purity and sweetness of tone that were raising her to distinction in the ranks of singers, and with the modesty and naturalness of presence that were endearing her to a rapidly increasing following.

Benefiting from the musical association with Plymouth Church, she found her services for concerts in increasing demand. In November of 1870 she journeyed to Portland, Maine, to give a concert, on the 30th, with her friend, Antoinette Sterling, in what marked her first appearance at any great distance from Brooklyn. To be sure, the following year, 1871, was to bring her engagements in Albany, Potsdam, and Hudson, New York, as well as in neighboring parts of Long Island and New Jersey.

For the church year, May 1870 to May 1871, her contract with Plymouth Church, providing for \$900, and, in addition, the proceeds of a complimentary concert, was renewed. In this year she earned from all sources, including the singing lessons she continued to give, and her concerts, about \$1800. Substan-

tial though this sum was in the monetary standard of the day, and high though it was for any woman to earn, to Emma Thursby it gave little surplus.

Yet happy days were these, with opportunity ever within reach. Unspoiled by the praises that constantly rang in her ears, she worked quietly and faithfully toward improving her voice, realizing that each word of praise meant a new responsibility to her audience. Hand in hand with opportunity came the need of earning as much as possible to meet her increasing personal expenses for singing lessons, travel, clothing, and, what was now ever before her, the responsibility of the family. Allie and Ina had to have clothing and spending money; so did John and Lewis. Her mother must now be able to dress befitting the mother of Emma Thursby. Furthermore, household expenses were mounting, due to entertainment of friends. Funds for furniture and decoration seemed always in demand. The gas bill, and the coal bill, and the taxes, and the fifteen dollar-a-week allowance she was giving her mother were forever draining her resources.

Her decision to accept the call of Dr. Porter's Reformed Dutch Church of Bedford Avenue, Brooklyn, as recorded in her diary under February 21st, 1871, would at first seem wholly actuated by the necessity of increasing her earnings. However, the \$1200 a year, together with the proceeds of a complimentary concert, she was to receive from Dr. Porter's church, was later to be paid to her successor at Plymouth Church and had been offered presumably to her. Since she continued to attend services at Plymouth after the termination of her contract on April 30th, and to take part frequently in Plymouth concerts, her departure can in no way have been due to any estrangement. Hence we reach the conclusion that she desired to return to the church of her first choir work, the one that had befriended her after the death of her father.

Thereafter, both Dr. Beecher's and Dr. Porter's churches

shared her loyalty, each pastor continuing her friend and counselor. Either pastor would have testified to the sentiments that Dr. Porter expressed in his letter dated August 21st, 1871, Oakledge, Claverack, N. Y.:

“Miss Emma C. Thursby.

My dear delightful Friend & Songstress,

It is very hard for me to determine just exactly how to entitle your little ladyship—for I have so much of respect, regard & liking for you as a very nice & proper person, who unites the simplicity of a girl, with the dignity of a woman, exalted through genius & yet made humble through grace, that any single term of endearment seems to be quite barren of expression. . . .”

Moreover, this would have been the testimony of a large New York and Brooklyn following to whom Emma Thursby had become a singer and an ideal.

Sometime in the summer or early fall of 1871 she sought another teacher of singing, preferably a singer of actual professional experience, who might enlarge her repertory and instruct her in the art of presentation. The search took her for a very brief period of study to Rivarde before she finally discovered the precise qualifications she desired in Achille Errani, with whom she began instruction in the late fall of 1871, in New York. Errani, an Italian, trained in the Italian school of music under Vaccai, had enjoyed a fine reputation as a tenor in Europe for a decade or more before he came to America, shortly before 1860, where he continued his active career for but a few years before turning to teaching as his whole-time profession. He could already number among his pupils, Clara Louise Kellogg, Minnie Hauk, and Emma Abbott. Errani could boast—and he often did—of having sung more than once in the memorable and all too infrequent operatic appearances of the brilliant Adelina Patti in New York in 1859 and

1860, appearances that marked Patti's debut at sixteen to a world she would soon dominate.

With the advent of Errani there is evident a notable enlargement in Emma Thursby's repertory to include the songs of Italian, English, and French composers, that were especially suited to her coloratura soprano voice. Errani's manifest task was to suit the music to her voice rather than to suit her voice to the music.

It was Errani whom she credited with her engagement at the Mendelssohn Glee Club Concert in New York, on May 7th, 1872, where she sang the Polonaise from *Mignon* before an important and fashionable gathering that had turned out primarily, no doubt, to hear her fellow artist, the celebrated Spanish violinist, Pablo Sarasate. This appearance she believed to be her first important one before a critical New York audience, and certainly the high praise she received attracted wide attention.

In the years 1870, 1871, and 1872, her concert appearances took her to most of the well-known churches and auditoriums of New York and Brooklyn, her financial rewards ranging from twenty-five to a hundred dollars a concert. Never was she to be found lowering her musical standards by singing trivial songs. However, we do find her occasionally appearing in what must have been curious programs. On Friday evening, December 23rd, 1870, she assisted as soloist, together with Joseph Poznaski, pianist, in the "Shakespearean Soirée" of Master Oliver B. Goldsmith at Chickering Hall in New York. "The Child is but Six Years old, and is to me an incomprehensible wonder," was the reassuring program note attributed to General Stewart L. Woodford. In any event, while "Little Ollie" took *Richard III*, *Hamlet*, and *Julius Caesar* in hand, Emma managed to sing the Cavatina from *Linda*, and "Gaily I Trill" by Sloman.

The entertainment did meet with such popular favor, how-

ever, that it was given again the following April, and twice repeated in the spring of 1872, again with success. It became on Thursday night, April 11th, a "Shakespearean Soirée," only to become a "Shakespearean Soirée, Matinée," the following Saturday afternoon. "Little Ollie," grown a little older, chose to compromise Shakespeare by declaiming "Aunt Jerusha" and "Give Joy, Dear Mother," and then stooping to the "Heathen Chinee" of the quite modern Bret Harte. But Emma, true to her art, sang the Valse from *Roméo et Juliette*, "La Primavera" by Torry, "The Lover and the Bird" of Guglielmo, and Frederic Clay's lyric, "She Wandered Down The Mountain Side," so popularized by Clara Louise Kellogg.

## *CHAPTER VIII*



**A**s the reputation of Emma Thursby grew and spread from church to church and from home to home, there was much speculation over her attitude toward the opera—if attitude it can be called. The natural goal of the singer of 1870 was still the operatic stage where lay the greatest artistic opportunity and the largest financial reward. Surely Emma Thursby must have glanced a little enviously at this goal from her secure though restricted position behind church portals. Many in her church audience would have renounced her bitterly had she turned to the operatic stage, yet many other honest churchmen, to the credit of the day, would have given her their encouragement and blessing.

“The theatre,” said Henry Ward Beecher, “is the door to all kinds of iniquity.” “To be infected with each particular vice in the catalogue of depravity, one need go to the theatre,” he also said, apparently with some satisfaction in his invective. Yet, as unreasonable as such wholesale castigation may appear,

Beecher was only voicing public opinion. Had not Jenny Lind, after several years of appearances in opera and while still young and at the height of her popularity, abjured the operatic stage as something contradictory to her moral and religious scruples? Her position was hardly fanatical, but simply moral, representing the opinion of the majority. Had not the directors of the Brooklyn Academy of Music, on the occasion of the opening in 1861, found it judicious not to present *La Traviata* as originally planned for fear that it might not stand the test of high moral character? But, strangely enough, the clergy was often found bowing, perhaps to a growing popular demand, and even encouraging the appearance of operatic singers in their church concerts. All thanks to their contradictions, art was given an occasional breathing spell, and the public an honest pleasure.

As absurd as some of the moral notions of that day may appear to us, to one living within their influence they were very real and compelling. Escape from them could be made only at great cost. To Emma Thursby, indeed, escape would have meant the breaking down not only of some abstract principle, but also the moral fibre of herself, developed in a noble tradition, even though in the prejudice of the day.

Whatever her personal ambitions may have been, she took every opportunity to attend opera performances, the years 1868-1872 offering to her attentive ear: *Lucrezia Borgia*, *Norma*, *Fra Diavolo*, *Roberto el Diavolo*, *Faust*, *Child of the Regiment*, *Stradella*, *Il Trovatore*, *Zampa*, *Martha*, and *William Tell*, as well as other performances in 1870 of which no record remains. Some operas she heard in several performances, notably *Il Trovatore*, either from personal preference or the desire for comparative observation. Some performances, such as of *Hamlet*, on March 25, 1872, with Nilsson, Cary and Brignoli, she recorded in her diary, "Not very fine," while other performances, such as that of *William Tell*, on April 24,

1872, with Parepa, Wachtel and Santley, she recorded, "Very fine." She, of course, heard in concert most of the great singers who were particularly identified with the opera, for here was an opportunity of observing them in her own field. The drama, too, enlisted her enthusiasm in these years, and well it might, since she was privileged to see Charlotte Cushman in *Guy Mannering*; Edwin Booth and Lawrence Barrett in *Othello*; Barrett in *The Marble Heart*; Booth, Barrett, and F. C. Bangs in *Julius Caesar*; and Booth and Bangs in *Richard III*.

Any inquirer into whether Emma Thursby had operatic ambitions in this period must turn to the significant entry in her diary under date of May 3, 1871: "John Clark calls to see if I will join an English Opera Troupe." Unfortunately no further entry reveals her decision. If it was in the negative, we cannot yet assume that she had definitely renounced opera, for at the time she was considering a trip abroad for the purpose of making the "Grand Tour" and taking singing lessons in Italy. In fact, she later engaged passage on the steamship "Idaho," with her friend, Matilda Toedt, but cancelled her passage on June 12th, two days before sailing time, very likely because her family and friends had warned her that the Franco-Prussian War, so recently ended by treaty of peace, had made European travel unwise. To be sure, the war had left the Continent uneasy, and France bitter and shaken, demoralized by the upsetting of the monarchy and the occupation of Paris by German troops, and, finally, by the loss of Alsace-Lorraine and the staggering burden of a war debt to Germany of \$1,000,000,000.

No record appears throughout the remainder of the year of the fruition of John Clark's English opera plans. However, the note in Emma Thursby's diary under the date of February 26th, 1872, may or may not have some significance: "Call on Mr. Williams to get him to see John Clark." Clark, himself, appeared in J. M. Loretz's new opera, *The Pearl of Bagdad*, in the Brooklyn Lyceum at the end of April and in the early days

*Courtesy of Ira Glackens*



*Courtesy of the late Mrs. Richard Mansfield*



MME ERMINIA RUDERSDORFF-MANSFIELD



*H. Rocher, Chicago*

EMMA THURSBY, 1876

of May, and the Clark enterprise had its ambitions rewarded when on November 28th, 1872, at Flushing, Long Island, "The New York Parlour English Opera Company" gave *Mari-tana*, sung by Mrs. William N. Oliver, Lizzie Clark, Monica Newman, Eugene Clarke, Frank Lawrence, John Clark, and J. M. Wilder, with Caryl Florio conducting. In the meantime, Emma Thursby had gone abroad and was already, in fact, studying in Italy, so our inquiry into her operatic intentions closes in conjecture, though the evidence would seem to suggest that she at least held an open mind toward an operatic career. We shall rest the case of Clark and his English Opera troupe versus Emma Thursby with the commentary that Clara Louise Kellogg, within a few months, established an English Opera company which toured America with great success and great profit.

The chief source of Emma Thursby's income in this period, the year 1871-1872, was still the church. The salary of \$1200 which she received from Dr. Porter's Church was supplemented by the proceeds of a testimonial concert given her on March 11th, 1872, in the amount of \$486.75. In addition, the proceeds from concerts, and lessons to pupils then numbering seven, brought her total income to about \$2200, a substantial income, indeed, for a church singer, but a small income for one of the same talents in the operatic field.

In February of 1872, the shopping season for church singers, her diary again reveals the open bidding of rival churches for her services:

*February 6th*: "Mr. Spelman calls to see about having me come to Dr. Cuyler's Church."

*February 11th*: "Committee of Dr. Cuyler's Church in church in the morning."

*February 13th*: "Dr. Porter calls: to talk about my concert, and to see if I will stay with them another year."

*February 19th:* "Go with Mr. Storrs and Nettie to Dr. Cuyler's church to sing on trial."

*February 20th:* "Mr. Spelman calls in the evening and offers me \$1200 and a concert. Do not accept."

*February 21st:* "Mr. Spelman at the Wedding talks to me about engaging at Cuyler's church. Offers \$1300."

*February 22nd:* "Mr. Spelman calls, tries to get me to engage at Dr. Cuyler's Church at \$1500. Go to the Tea Party, send my answer to Mr. Spelman. Decide to remain at Dr. Porter's."

*February 24th:* "Receive a note from Mr. Spelman asking me to accept \$1500, & a concert at Dr. Cuyler's Church."

As much as Dr. Porter and his congregation desired to have Emma Thursby among them, their affection for her was such that they would not have desired to thwart her progress. Nevertheless, they were happy in her decision to remain for another year, although aware that she contemplated a trip to Europe, which might necessitate a leave of absence.

Errani, her teacher, with whom she was now studying diligently, was again, as he had been the year previous, a strong advocate of a journey to Italy to take singing lessons at Milan. Though Errani's partisanship to the Italian school of singing can be understood, no reasonable student of music would deny that the Italian school of singing offered the greatest opportunity for Emma Thursby's voice. Many American singers had preceded her to Italy, and many were to follow her. Italy did something to a singer, whether by superior instruction, or by its almost sacred musical traditions, or by both, that no other spot in the world could do. Any American of talent, inspired at this musical shrine, could come home assured of the miracle that only an European reputation could perform.

Fortuitously enough for Emma Thursby, the opera season of 1871-1872 provided one of the greatest feasts of Italian opera that America had known, with Carl Rosa and the Stra-

kosch brothers, Maurice and Max, vying with each other in enlisting the operatic luminaries. Rosa could take just pride in a company that included Mme Parepa-Rosa, Adelaide Phillips, Wachtel, Santley, and Karl. But the sagacious brothers Strakosch produced the already fabulous Christine Nilsson, who dimmed into comparative obscurity her capable associates, Annie Louise Cary, Victor Capoul, and Pasquali Brignoli. Though it cannot be said that Nilsson completely stole the show, since both companies sang to crowded houses, there can be no doubt that she, primarily, created the great wave of operatic enthusiasm that brought success to both companies.

Certainly no singer since Jenny Lind had received such plaudits from public and critics alike. "If Jenny Lind was noble and pure, Christine Nilsson was tender and sweet; if the one was saintly, the other was angelic; if the one was bright moonlight, the other was unsunned snow, and so the newcomer took the place left vacant by her country woman." What matter, with such luminaries, if the companies were weak in their minor singers, and left, in their poor staging and costuming, a severe tax upon the imagination! What matter, certainly, for Emma Thursby, who would carry to Italian opera's own La Scala the memory of such voices!

## *CHAPTER IX*



The passengers sailing from New York on the steamship "Idaho," on June 26th, 1872, comprised a congenial group, especially to Emma Thursby, for one-third of their number were Brooklynites, and largely friends from the congregation of Plymouth Church. Pleasant weather prevailed after a few days and many of the diversions of the voyage of today were the order: playing shuffle-board, dancing, singing in the saloon in the evening, steamer-chair dreaming, strolling on deck, inquiring into the mysteries of latitude and longitude, guessing the distance sailed, watching a passing ship, sighting whales, and searching the horizon for the first dot of land. One would long remember, too, the celebration of the Fourth of July, the toasts to the United States and England, the singing of the national anthems, the reading of poems, the impromptu contributions of the talented; and in the evening, a concert with Emma Thursby's own particular contribution. To her, at least, the voyage was one of never-ending discovery, each day

packed with the surprises and thrills of a first voyage. When she noted in her diary, the second day out, after a first day in which everybody had succumbed to seasickness, "Get up early, am the only lady at breakfast," she was evidencing the hardihood of one who was to be ceaseless in her travels on sea and land for fifty years, never failing in her zest and enthusiasm.

Sight of the coast of Ireland and a brief call at Queenstown on the twelfth day brought comfort to many a poor sailor and joy to all in the thought of Europe's promise. Liverpool on the thirteenth day and debarkation; Liverpool where John Thursby thirteen years before had lost his long struggle for life. Then to London, arriving at night; London of her dreams and fancies. Nothing must be left unseen, undone, so into four days are crowded history in its monuments and history in its making. Such energy and endurance!

Paris and the pace quickens. Dear old Grand Hotel! Notre Dame, and La Madeleine with its "very fine music." But could she meet the test of the Louvre? A morning of experiment and then confession: "It would take a week to go through it." But on and on she speeds for five days, seeing all before her. "Go to Bon Marché, get some gloves." Paris with its churches and its museums and its gloves! Who did not buy gloves in Paris?

On to Baden-Baden, Coblenz, and Ems where she has her first sight of royalty, passing Emperor William, who "bows very low to us." Thence to Cologne, where she visits the cathedral, and buys Eau de Cologne, as any tourist would. On to Berlin. A feast of opera and concert. She finds Mendelssohn's grave, after searching through three cemeteries. Alas, poor Mendelssohn! An audition with the renowned teacher of singing, Professor Ferdinand Sieber, who urges her to remain for instruction. On to Potsdam of many palaces. Then a sail down the Elbe to Dresden, which commands with its great paintings. Raphael's "Sistine Madonna" and the "Madonna" of Holbein vie in her eyes with Dolci's "St. Cecilia." A flower brought by

a friend from Carl von Weber's grave will suffice, but Marie Wieck surely must be seen. "Then call on Marie Wieck, sing for her. She makes an appointment to go with us to see her father. Do a little shopping. After dinner Mr. C. and Belle and I take a carriage, go for Marie Wieck and drive out of town to her father's in the country. Hear some of their pupils sing. Sing a little myself." Friedrich Wieck, still teaching at eighty-seven, he who had taught Schuman, and his own talented daughter, Clara, wife of Schuman; and Hans von Bulow.

Prague—churches and a palace and—"Cross the Stone Bridge where St. John of Nepomuk was thrown off because he would not tell the King what the Queen confessed." Vienna, "the finest city we have been in." And the pilgrimage continues—"to the graves of Beethoven, Mozart and Schubert." On to Römerbad and Adelsberg. Through the Tyrol Alps to Venice. Gondolas and history! Thence to Juliette's Verona. Then to Milan, to find that her teacher, Achille Errani, has just departed. A crowded day: to see Leonardo da Vinci's "Last Supper," and visit the Cathedral. "Go to see Sangiovanni. He has heard of me from Mr. Errani. Likes my voice very much." Finds the American Consul out, but "see King Victor Emmanuel in his carriage."

On to Como and down Lake Como. Unforgettable scenery and sunset. Over the Splügen Pass of the Alps. Magnificent! Through Fribourg to Lausanne and Geneva. "Go to church in the old church of Calvin, same he used to preach in." Buys a watch. Then to Chamonix and up Mont Blanc and across the Mer de Glace. On and on to Vevey. More royalty! "In the evening a grand display of fireworks for the King of Holland who is staying at the hotel." Back to Paris. "Take a nap"—the first recorded!

A more leisurely two weeks in Paris. Goes to hear *Don Giovanni*, with Faure. Church music, churches, museums. Quiet deliberation over whether to remain in Europe and return to

Milan for study. Leaves Paris for Milan, 3 P. M., October 3rd, 1872.

The Grand Tour at an end, Emma Thursby arrived in Milan the morning of October 5th, ready to undertake the responsibility of serious study. After ten days of deliberation and advising with American friends, interrupted only by a visit to the opera to hear Gallette in *La Favorite*, she had found a boarding house, rented a piano, and started Italian lessons. On the twelfth, however, she made her most important decision: "Go with Mrs. Bowles to Miss Armstrong's. She takes us to see Lamperti. Hear some of the opera singers sing in his class. Make arrangements to take lessons with him." And she took her first lesson from Francesco Lamperti on the fourteenth.

Lessons and practice soon replaced the old schedule of travel and excitement. No wonder then that she notes on the seventeenth: "Am rather home-sick." She had numerous friends in Milan, but no old friends. To be sure, she saw much of Emma Abbott and Jennie Bull and Mrs. Bolles, but still she awaited patiently the arrival of Lottie Smith and Naomi Todd to brighten her outlook, for they would provide the ties with home. But busy hours and time itself were unfailing cures. Finally, on November 3rd, came the first letter from home. However, she was still a little homesick when she wrote on the tenth to her sister, Ina, now seventeen years grown up:

"Milano Nov. 10th, 1872.

My darling little Ina

I suppose this title will not suit you very well now & expect when I get home to find you head and shoulders above me. Al says you are getting to be a great 'swell' and he hardly dares to kiss you, I don't think I would let him, or anyone else. I think you are a lazy little girl, not to write to your poor lonely sister. I hope it is because you are so hard at work practicing singing,

playing, & studying French or German. I guess you can find time to write a little every week, and let me know how you get on with your studies and any other news you can tell me. I want to know all about the new people in the house and how you like them describe them all to me so I can have some idea of them. I wish you could be here for a little while and see the style I am living in; to be sure it is with a Count and Countess which sounds very grand I dare say, but I am afraid you would not think it quite so so grand as it sounds if you could see it the houses all have stone floors and are about as uncomfortable as you can imagine. I have straw matting on my floor, white lace curtains at the windows, a bureau, upon which I have your picture and several of my friends, so that I can look at you and not feel so lonely, then I have an easy chair and some smaller ones, a sofa bedstead, (I wish mother had one like it it would be so nice for her now it is just as large and comfortable as a single bedstead there is a nice soft mattrass which folds up and forms the back in the day time, and underneath there are two large drawers to hold the bedclothes) a table which is always full of letters, books etc., a small stand and my Piano which, of course is the best piece of furniture it is a very nice upright one, of rosewood, and only cost 10 Francs, per month, \$2. I guess if we could hire them as cheap as that at home everybody might have a piano. I almost forgot my stove, which is quite an important article of furniture it is quite large, made of some kind of cement and painted; in Germany they are immense things, sometimes reaching almost to the ceiling and are made of porcelain. Our family consists of the Count and Countess, one son about 21, a daughter of 18, a little white dog & a parrot. They are *all* very kind to me, & I feel quite at home. I forgot Paola, who is our servant, a great big Italian woman who wears wooden shoes, or rather soles strapped on her feet. She does everything for me, cleans my dresses and everything of that kind, so you see I get along

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very nicely. How I wish you were here with me — we would have such a nice time — I go out to walk every day — I have plenty of friends, so I usually find company, as I do not like walking alone. Last week was the Saint's week and every body seemed to be having a fine time — the first & second days, they call the 'days of the dead' and celebrated them by going to the Cemetery and decorating the graves of their friends with flowers. The other days they celebrated as some Saints' days — I have forgotten whose. Then came 'San Carlo's' day, which is the grandest of all; St. Charles Borromeo is the patron Saint of Milan — his body is in the Cathedral under the altar — on that day the doors are thrown open, and everybody is allowed to go down to see him, (at other times everyone is charged a dollar) so of course I went. My Countess said she would take me, so Mrs. Bowles and I went with her. The Duomo (as they call the Cathedral) was very finely decorated with pictures representing the life of San Carlo, all draped in red and gold. The room in which San Carlo lies is of Solid Gold and Silver, ceiling & everything in the most beautiful designs, I believe it cost about a—I was going to say million but I don't think it is quite as much,—anyway it is an immense sum. The casket is of rock crystal and gold mountings, so that you can look through and see the old gentleman. I must say he is not very handsome, & doesn't look much like his pictures, but considering he has only been there 700 or 800 years and has some splendid clothes and jewelry on, he does pretty well for a show, if he is nothing but a black mummy without any nose. Everybody stopped and had their Rosary rubbed on the casket by the priest. I suppose they were blessed for the year. Saturday Nov. 18th. I began this last week to send with Allie's letter, but did not have time to finish it, so I guess it will do just as well now. I have been looking for the arrival of the Algeria, and expecting to hear from Lottie as it is quite time I should. I suppose she [would] write to me as soon as she landed, and then I could send any information she

might need to Paris. I wrote to her at Langhams, London, giving her all directions about coming here as I have not heard from her, I should not be surprised to see her walk in some fine day. Last week Miss Todd wrote me she had decided to remain where she was, in Jena, but yesterday I received a letter saying she would be in Milan about the 25th inst., having changed her mind, so she will soon be here. She says she is so delighted to think she is coming to 'Sunny Italy' that she can scarcely wait for the time to come. The Italians laugh so much about the American and English peoples' mistaken idea of Italy they expect to find the weather warm & sun always shining, but in reality it is as cold as most other places and sometimes the sun will not shine for a month. I have got along splendidly so far, & do not seem to feel the cold as most other people do. I have fire today for the first time most of my friends have had it two or three weeks. I started out to have my picture taken yesterday, but went to make a call and stayed too late I thought I should go this morning, but it is pouring as hard as possible, so I shall go the first clear day. We have two new arrivals at our house. Two German girls, Teresa Singer & sister they are very pleasant & Miss S. is an elegant singer, studying with Sangiovanni. I am still with Lamperti but expect to go to S. soon. I want you to practice singing as well as your playing. How I wish I was at home to teach you. Practice the scales & exercises I left at home and take a breath you can feel clear down in your boots. I am getting so big with my new style of breathing that I don't believe I shall be able to wear any of my dresses soon. I was very much surprised to hear of Nettie's wedding do tell me all about it. I have *not* received a letter from her. I hope this will find you all well. Tell Lou to write to me. With plenty of love and kisses all around I am

Your loving sister

Emma''

The arrival of friends from home, Naomi Todd and Lottie Smith, the last week of November, gave Emma Thursby the confidence she had hitherto lacked. Indeed, fortified by Naomi Todd, she visited Lamperti on the twenty-sixth to notify him of her decision to discontinue her lessons. The choice of Lamperti, who ranked among the first masters of Milan, would seem to have been unfortunate, at least insofar as Emma Thursby was concerned. The record of the month under Lamperti's instruction shows only eight lessons, with Lamperti frequently failing to meet his appointments, and Emma Thursby showing apparent evidences of her unhappiness. More congenial was her association with Mme Lamperti with whom she supplemented her lessons with Lamperti. Of interest is her payment of twelve francs each for lessons with Lamperti. Her choice of Antonio Sangiovanni for her second teacher was evident, since Sangiovanni, recommended by Archille Errani, was teaching most of her friends. The choice was a happy one, and lessons, which commenced on December 7th, 1872, were occasions of great interest and pleasure.

Her life had already assumed its usual cheer with the arrival of her friends. The colds which persisted in the period of acclimatizing had passed, as had an attack of chills and fever which fortunately had not led to the complications so feared by all Americans in Italy. Enjoying both good cheer and good health, she was gradually adapting herself to the life of Milan, supplementing her work with occasional visits to the opera, hearing Verdi's *Nabucco*, and, on December 10th, the first performance in Milan of Ponchielli's opera, *I Promessi Sposi*, at the dedication of the new Teatro Dal Verme. Here was her first experience with Italian enthusiasm and approbation at its height, and she noted in her diary: "Divine music. Composer called out 34 times." Again, on the 18th, she and her friends, Lottie Smith and Emma Abbott, in celebration of the latter's departure for Naples the following day, attended a burlesque performance of

*The Child of the Regiment.* Poor Emma Abbott, suffering from persistent throat trouble and general poor health, did seek the more salubrious climate of Naples—Emma Abbott who in Sangiovanni's reliable opinion had a “delicious voice.”

“Milano Italia Dec. 1872.

My darling Ina

You were a good little girl for once to write to me, but I suppose it was only because Allie was away, but you can just as well write me a little news every week and send with her letter as not it won't take much time and won't cost any more than to send one. Allie always puts 5 cts. too much on her letters and yours came without *any* stamp. I suppose it was stolen in the Post Office they do such things sometimes, but I got it all the same, only had to pay 14 cts. for it, which is 11 cts. less than I had to pay on one I received from Lottie in London, which hadn't quite enough on. I am so glad you are having such a nice time at home this winter. I knew it would be a pleasant arrangement for you all it is so easy for Mother and it must be a pretty good arrangement for the Palmers if Allie & Grandmother are away so much of the time. I would just like to walk in and see you all some day. Yours is the only letter in which I have heard a word of the Palmers had it not been for Mrs. Bradley's information I should not have known anything about them. Do tell me all the news, how long they expect to stay and all about it I hope they won't go very soon where do they live, that they want you to go next summer? I don't seem to have a bit of news to write this week we are getting along about the same, proving the truth about the old saying 'Laugh and grow fat.' I wish you could see Lottie she farely shakes

I expect she will be as big as Parepa, before she gets back home you can easily see how fat she is growing by her picture mine doesn't look as fat as I am, but still it is a much better picture than the one I sent last week,— I hope you didn't

show it to anyone — it was only a proof and not good. I think dirt agrees with us. Lottie didn't like it much when she first came—I knew she wouldn't,—but she seems to get along very well now,—altho she doesn't like it much better — she says she never supposed she could long for dinner hour to come in this dirty place, but she does, and eats more than I ever saw her in Brooklyn. Well! Christmas will soon be here. I suppose you will all have a grand time at home, while we poor wanderers off here will have to take it out in thinking what a nice time you are all having — don't imagine we shall cry over it though we will have as jolly a time as is possible under the circumstances — we laugh entirely too much for the good of our voices now, & I don't think we shall be behindhand on Christmas day; our Countessa is going to have a grand dinner and a house full of company, so we shall have a slight change. I wish you could be here to walk through the "Corso" which is our Broadway, and look in the windows — there are so many beautiful things to be seen — everybody is buying Christmas presents — I wish I had lots of money — I don't think it would take long to get rid of some of it. I don't suppose I shall have the chance of seeing how it would seem to have plenty to spend, in some time so I shan't worry about it. I wish I could send you something nice for your Christmas — there are so many elegant things here I should like to send. Opposite the Cathedral (which is the grandest building in the world — I hope you may see it some day) is the Galleria which is a block of elegant buildings and the entire centre consists of stores the finest in the city — the top is of glass the style of the old Crystal Palace

at night it is most brilliantly illuminated, and really is an elegant affair. I am sorry I didn't send two pink neckties — I have forgotten what I did send — I packed them up in such a hurry. How did you get them if the Dr. didn't call? Did mother's glasses fit? I think Rollie Malloy ought to call — he must be bashful. Give him my best regards if he does, and tell

him I didn't have time to have my pictures taken in Paris to send to him or should have been most happy to avail myself of his kind offer. My cold is almost gone & I am taking my lessons regularly again. I have learned the 'Shadow Dance from Diorah' and am now taking the 'Carnival of Venice.' It is almost carnival season here they have grand times then. Masquerade Balls & all such things. I am glad we shall be here to see the fun. I don't think we shall go to Naples for some time yet. It doesn't pay for me to think of interrupting my lessons again. I've had enough rest with my cold. I expect we will become a set of heathens before we get home there doesn't seem to be much difference between Sunday or any other day

tomorrow morning we are going to a concert at the Conservatoire my friend Mrs Bolles sings and of course we must hear her. She had no idea it was to be on Sunday when she promised to sing. I am sorry I did not get your letter before Mr. B. went or I should have sent what Lou wanted if I could have found such a thing. I am afraid I should have been but a poor judge of it. Allie must be quite a swell with her elegant Opera hat. La Scala the grand Opera House here opens next week I hope we shall be able to go. Miss Abbott has gone she came around the night before she started and said she felt just like having a spree and insisted upon us going to the Theatre with her Lottie & I went with her the young Count very kindly escorted us to the door, got our seats for us and came for us after it was over so we had no trouble early in the morning she started. I hope you will excuse blots & such hurried writing. Tell Mother I want her to write to me and tell me how you and Allie are getting along with your music & all the other news. Lottie sends love & says she will write to Allie on Christmas day. Give my love to all my friends & tell them I expect to have them call on me New Years day. I shall receive calls in style. With love & kisses to all of your dear selves at home Your loving sister Emma."

With friends a plenty, Emma Thursby's first Christmas away from home was a pleasing novelty, while the new year brought promise of continuing happiness to the little musical family, and to the larger group of friends gathered in Milan. But Emma Abbott, though soon to become one of the most popular and successful of American singers, was a lonely and disheartened figure when she wrote from Menton.

"Menton Jan. 4th 1872. [1873]

My dear Miss Thursby,

How is that 'harum skarum' trio flourishing?

I have been having such trouble with my throat — that it has seriously affected by 'sperrits' and I have really fallen a full tone and a half from the key — but if I were with your party an hour or so — I don't doubt but that I would be strung up to 'concert pitch' in 'no time.'

I have wept such gallons of tears, and have been swimming in seas of woe for such an age — that I am the most heart broken — washed out — wrung out looking 'critter' you ever did see.

Me thinks I see the sympathetic moisture dimming those beauteous eyes, as you read this heart rending account of my sorrows.

Nuf sed on *that* hed! Dry those eyes fair maid, and lets talk business! Inclosed find 5 fr. 50 c in Milanese money.

Will you try to get this changed into Italian *paper* (which will pass outside of Milan —) or better still, can you send me a 5 fr. gold piece in your letter? The 50 centimes will pay for the exchange from paper to gold I think —

If you will oblige me in this matter, don't fail to consider me your devoted slave for life.

I am improving in health and hope to go to Naples in a few weeks. I have cultivated an appetite like an anaconda so you see Menton agrees with me.

Write soon — and tell me all the news. With a heart full of

love for Smith, Todd, Thursby & Co. I remain—calmly  
yours—

Emma Abbott”

True to their promise, January and February relieved the sober schedule of lessons and practice with many occasions of gaiety. Happiest of all, no doubt, were the numerous occasions when Sangiovanni would join the friends for a “musical evening.” Yet, the opera, too, was always an attraction, though not always to be afforded. *Roberto el Diavolo* and *Ruy Blas* were indulgences in January, and *Ruy Blas*, with Campanini, and the first performance of Ponchielli’s new ballet, *Le due gemelli*, at La Scala, a particular indulgence on February 8th. Ponchielli received a tremendous ovation, for the Milanese had taken him to heart. But in Emma Thursby the performances aroused mixed emotions: “Go to the opera at La Scala with Mr. and Mrs. Bolles. ‘Ruy Blas’ with Capmanini. Do not like him. Elegant new ballet, ‘Le due gemelli.’ Music by Ponchielli.”

Tom Karl, already known to American audiences, became one of the musical group in early February. Soon his friends would hear him in his Milan début. Meantime, Lottie Smith and Emma Thursby were busying themselves with plans for a trip to Rome. On the twelfth they departed, visiting Florence on the way, where the heavy task of taking in the town, its churches and houses and paintings, was good preparation for the arduous days to come of sightseeing in Rome. And in Rome at last, Emma Thursby eagerly wrote home.

“*Hotel Minerva*  
*Rome [Feb.] 17th 1873.*

Dear Mother, Allie & Ina,

At last I am in Rome where I have wanted to come for so many years we arrived last night after one of the most lovely rides of ten hours from Florence when we got within 20 miles of the city we could see the great Dome of St. Peters loom-

12. Hotel Babylon

April 15<sup>th</sup> 76.

Dear speranza —

I was glad to see from your letter of the 5<sup>th</sup> that you are doing well.

Please to state positively at your earliest opportunity, that you will, without fail (except, I f. prevented by sickness) be with me from July the 17<sup>th</sup> to Sept. 2<sup>nd</sup>. You see, I have so many applications, that I must make those, whom I wish to come, sure.

Gay will take the time you leave open.  
Larae is coming and Mr. Butman wanted her to come!

Such a lonely place I am going to buy! Every body is going to give me a piece of furniture, a chair, or a table, or a couch, as something. Will you?

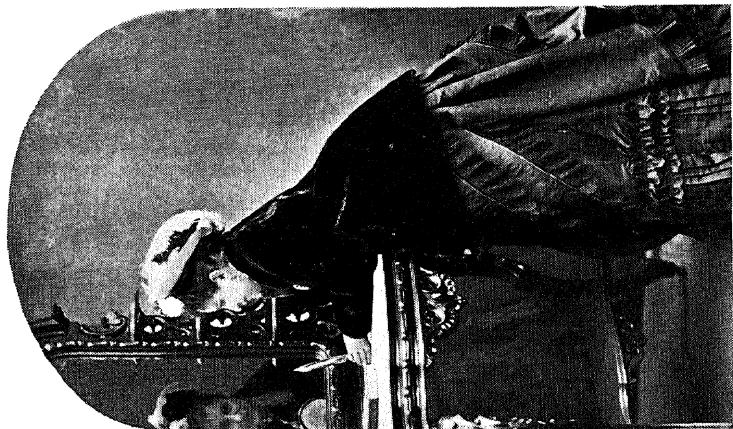
Tell Mr. Gilmore with kind regards, that I wish him all possible luck in California. What a lonely time you will have!

Kind regards to your sister.

Your affectionately  
Erminia Rudersdorff



*Houseworth, San Francisco*



*Bradley & Rulofson, San Francisco*

EMMA THURSBY, APRIL 1876



*Houseworth, San Francisco*

ing up in the distance of course I was the first to discover it, and then we realized that we were really here. I am so glad I came we have had the most lovely weather ever since we started in Florence it was quite cold but the sun shone brightly all the time and we have not seen a cloud since we left Milan, but I suppose it is just as nice there now, as I hear it has rained quite as much in Rome & Florence as it did there. I have not received my letters yet we could not get rooms in the Hotel we expected to go to, and they may possibly get lost but I hope not arriving just in the height of the carnival season, we were remarkably fortunate in getting any rooms as everything is taken; but we had very little trouble altho people who telegraphed some time before we came could get nothing. How I do wish you were all here with me! We could not have come here in a better season the Carnival is something I have always wanted to see it is too funny for anything it began last Saturday and will end next Tuesday the day before Ash Wednesday, when everyone will go in Mourning and have no more fun, but they have the gayest time until then every day the streets are filled with people dressed up in the most outlandish costumes and masked on the 'Corso' which is the principal street, every window and balcony is draped in red and gold as fine as possible and temporary balconies and seats are erected in all available places and sell at immense sums. On Saturday they began with a grand procession of Chariots and all such things. I shall have to write you a little of my doings every day or I shall not succeed in writing much of a letter this week. After our arrival last night we took a little strole around the city, and this morning we went out to see the Forum, Colosseum and other grand old ruins of the City what would I not give if you were all here to see them it seems so wonderful to look at these grand old ruins and think how many years they have stood, and of all the people who once inhabited them. The Colosseum is perfectly immense I was not a bit

disappointed — they are now making excavations in the Forum and the Palace of the Caesars and are discovering new things every day it is so interesting I think we would need to stay here about a year to see all these things of interest. In the afternoon we went out to see a little of the Carnival the people seem to have great fun they have some white stuff which they call Confetti it is dried peas covered with a thick paste of lime or chalk, which they throw by the hand fulls at every body when it touches you it makes you all white, but no one seems to mind it some people will be walking along the street finely dressed, when some of the maskers will come along and cover them with this stuff, but it is all taken in good part.

Tuesday 18th. Today we went to St Peters and the Vatican it has been a pretty hard days work it would take a week for each of them, to see them properly, but we rushed around pretty fast. St Peters is perfectly magnificent as a building and the pictures and statuary are elegant. In the Vatican we saw some of the best pictures in the world I do not think we will call on the Pope, as it is rather troublesome as every lady is obliged to go in deep mourning with a crepe veil over their face and the gentlemen in evening dress we looked through the keyhole however, and saw some of his rooms in the Palace and an attendant walking up and down dressed in a gorgeous suit of red satin it was quite dazzling I guess he looked quite as well as the old Pope today is one of his reception days and we saw quite a number of people coming out in mourning. As we were going through one of the galleries who should we stumble over but Mr. Barnette, so we had him with us the rest of the day he had just come up from Naples the Admiral and most of the Officers are here for the carnival. Today is the day for throwing bonbons and bouquets, and I believe there was a horse race on the Corso. Lottie gave Mr. Barnette his cushion tonight he likes it very much it is really a perfect beauty she worked it in less than two weeks.

I shall have to stop I am rather sleepy and tired. Wednesday 19th. Mr Bolles was quite sick this morning so we have not seen very much. Lottie and I went to the 'Pantheon,' one of the oldest in Rome and in very good preservation it is an immense Dome lighted from a hole in the top it was built 27 years before Christ I can't understand how it is so well preserved the top being uncovered of course all the rain can come in I believe the old Romans made their buildings proof against anything. Raphael is buried in it and some other celebrities. We did not do anything else but look around town in the stores. Every day the people seem to get livelier and more maskers are to be seen I should think they would get tired of it. Mr. Bolles seems a little better tonight we were rather afraid of the fever but I guess it will not amount to anything. Thursday 20th. This morning Mr. Bolles got up as lively as ever we felt quite relieved, as it is so very unusual for him to be sick he is the gayest little man I ever saw, not any taller than I am, and just the life of our party we quite missed him yesterday. We started off to see some more of the sights this morning, the excavations on the Palatine Hill where the old palace of the Caesars once stood and those of the Forum were open for visitors so of course we went they are digging the entire hill down some of the rooms they have found are great curiosities, containing some very fine frescoes with the colors as bright as if they had not been buried so many hundred years the floors are composed of elegant mosaics some of the halls run the entire length of the hill, which is immense showing what magnificent Palaces were built in those days. While we were there Miss Tracy and her mother and sister came up to speak to me they were very pleasant, are going to Naples next week of course you may know what she is going there for as the Grand Duke Alexis is expected there about that time. I also met all of the Van Tuyl party there we were all very glad to meet again. After we left there we went around to

see a few other things, and Mrs. Bolles got tired and went back to the Hotel to rest, so Lottie and I went off on our own hook it is a feast day 'Fat Thursday' so we found most of the Galleries closed, but we took a carriage and went off to have a nice drive, it being one of the grandest Carnival days, we met a great many masqueraders we had a lovely drive on Mt. Pincio, and went to the Barberini Palace to see some fine pictures as we were going up the stair, we met a nurse coming down with the little Princess in her arms. I never saw such a beautiful child in my life Lottie was perfectly wild about her she was dressed in a long court dress of blue silk and white lace, with a white wig on her head dressed with pearls in regular old fashioned style she looked lovely and she really seemed to take quite a fancy to us, as we stopped some time to talk to her and when we left she wanted to go with us on going up stairs we met the Prince her Father. After that we went to the Church of the Cappucines where all the monks are buried their bones are piled up in every conceivable shape the walls are beautifully frescoed with the little bones, lamps even are composed of bones and some of the whole skeletons are there dressed in their monks gowns. We had a very nice monk to go around with us he was perfectly astonished to see how finely I could speak Italian (at least he said so) of course I did not think of his speaking 'Inglish' and so jabbered to him as well as I could but when we got most through I found he could speak English much better than I could Italian. Lottie says she can speak Italian like a native (Englishman). When we were down in the cellars of the church where all these bones were there were two other old monks there and we thought what a good chance it would have been for them to catch us for nuns as they used to do years ago, Mark Twain gives a good description of them in his 'Innocents abroad.' When we went from there we took a drive near the 'Corso' on our way home, and such a crowd I never saw, people in every imaginable costume from a

full evening dress to a *Diavolo* we got pretty well pelted with Confetti and one fellow in as outlandish costume and a broom in his hand came up to the carriage as if he was going to strike me I of course dodged and then they laughed Lottie says she never had such fun in her life. We were going out in dominoes tonight but Mrs B. did not feel very well so we stayed at home but there have been grand times all over the city in one of the squares there was a ball at sunset they had a race of horses without riders for some prizes the Corso was cleared of everybody and soldiers stationed on each side and then they let the horses go with some kind of balls that would stick in them to make them run fast. Friday 21st. This morning the Van Tuyls called on me, and then we took a carriage and went to a magnificent church outside of the City walls, the one in which St. Paul is buried then went on a long ride to the Baths of Carracalla a splendid old Roman ruin it was said to be quite dangerous on account of the banditti on the road, but we did not meet any robbers worse than a company of working men. When we came back we went to several other churches I don't think it is to be wondered at that Italy is so poor when you see the amount of wealth there is spent upon their churches in one in which we went the ceiling is almost entirely of gold. We finished up by calling on the King, but he happened to be out however we went through the Palace and saw all the elegant rooms which they are decorating for a ball on Monday night. I left my name perhaps he will send me an invitation(?) We did wish we could get a peep at him I have seen him once, but Lottie was rather anxious. I forgot to tell you we went through the Catacombs and saw the place where my saint Cecelia was buried. Lottie did not like the idea of being underground so we did not stay very long there, but Mrs. Bolles & I went in some others. I shall finish this now and send it. I think we will go from here to Naples tomorrow or next day. Lottie sends her

love and says she really means to write as soon as she gets a minute to spare. She got three letters tonight, but none for me as usual I have got quite used to not getting any letters from anyone else, but I really do expect to have one from home every week I suppose it will come along soon. Give lots of love to all my friends and kisses and plenty for all at home.

Yours

Emma

Lottie is quite surprised at the new engagements of her neighbors we expect to hear next of Mr. Williams and Miss Lasar stepping off. It looks very much like it."

Undaunted by the strenuous days in Rome, and still eager to see all the wealth of Italy, Emma Thursby and her friend, Lottie Smith, proceeded to Naples and its equally noted neighbor, Capri. Home again in Milan on March 9th, a tired Emma Thursby soon resumed her singing lessons and practice, her Italian lessons, and, indeed, the old order of things. Lottie Smith, who had proceeded from Bologna to Venice for a short visit with Mr. and Mrs. Bolles, arrived in Milan on the twelfth, and the "trio" was intact. The fifteenth was occasion for a celebration, as Tom Karl appeared with Repetti in *L'ombra*.

Suddenly into the serenity of happy days came a warning signal on the nineteenth: Lottie Smith sick with a fever. Dr. Sapolini, hurriedly summoned, gave assurance that it was only "Billious Fever." The fever persisted, however, while Emma Thursby and Naomi Todd stood by, night and day, doing what they could to comfort their friend. Warned by the doctor that the disease would run a month, they adopted a nursing schedule, and, cancelling their singing lessons, settled down to their exacting duty. The fifth day confirmed their worst fears. "A very bad case of Typhoid Fever," pronounced Dr. Sapolini. Whereupon Emma Thursby cabled to Lottie Smith's father in Brooklyn: "Sick, Typhoid Fever. Come."

Meantime, the three friends continued their fight together, the two watching faithfully over the very sick Lottie. Would her youth and strength conquer? Hope answered in the affirmative, but the long days of suffering and delirium challenged hope. A telegram from home: Mrs. Smith was sailing to be with her daughter. That was good news. But would there be time? Minutes became heavy in the tense struggle. Hope gave way to prayer as the long vigil continued. Yet nothing could avail, and Lottie Smith died on April 2nd.

April in Milan, but sadness in the heart. Two friends departed for London with the body of the third, to meet the bereaved mother. Liverpool and the long, long voyage home. April in Brooklyn, but sadness in the heart.

## *CHAPTER X*



**B**ereaved though the Thursby family was in the tragedy that had befallen their good friends, the Smiths, they nevertheless gave thanks to the fate that had spared their own. The many months of anxiety over the well-being of Emma Thursby, so far away from home and any aid the home could give, anxiety that had turned to fear when the word had arrived of Lottie Smith's serious illness, and to panic upon word of her death, were at last replaced by days of sober rejoicing and tightening of family ties.

Though nothing could deprive Emma Thursby of the very real intellectual and artistic benefits of ten months in Europe, spent in travel and study, for the time at least the strain and shock of her friend's illness and death left her too depressed to think of the past, too disheartened to contemplate the future. After a few weeks of rest and quiet, however, she resumed lessons with her old master, Errani, giving to her work the concentration and application which offered the only

# ACADEMY OF MUSIC.

MONDAY EVENING, NOVEMBER 13, 1876.

## TWAIN AND THURSBY COMBINATION.

CONSISTING OF

MARK TWAIN, MISS EMMA C. THURSBY,  
AND THE  
YOUNG APOLLO CLUB.

### PROGRAMME.

1. PART SONGS.—(a) "A Legend of the Rhine," ..... Smart  
(b) "Knight's Farewell," ..... Kinkel  
YOUNG APOLLO CLUB.
2. READING.—"An Encounter with an Interviewer," .....  
MARK TWAIN.
3. CHORUS.—"Sancta Maria," ..... Meyerbeer  
YOUNG APOLLO CLUB.
4. WALTZ.—"Che Groja," ..... Mattei  
MISS EMMA C. THURSBY.
5. AIR AND CHORUS.—"Inflammatus," ..... Rossini  
MASTER WILLIE BALKEN AND YOUNG APOLLO CLUB.
6. READING.—"The Experiences of the McWilliamses with Membraneous Croup," .....  
MARK TWAIN.
7. DESCRIPTIVE SONG.—"The Sea and the Wind," ..... Fairlamb  
MR. W. B. FORMAN.
8. SONGS.—(a) "The Nightingale," }  
(b) "Bird Song," } ..... Taubert  
MISS EMMA C. THURSBY.
9. TRIO.—"Act IV. of Trovatore," ..... Verdi  
MASTERS BRYANT, REICHOLD AND FOSTER,  
(Of the Young Apollo Club.)
10. CHORUS.—"Good Night," ..... Flotow  
YOUNG APOLLO CLUB.

ANNOUNCEMENT, TWAIN AND THURSBY COMBINATION



*Copelin, Chicago*

FRONT ROW: EMMA THURSBY, HARRY WHITE  
MIDDLE ROW: MLE MARTINEZ, TOM KARL, ALLIE THURSBY  
REAR ROW: S. LIEBLING  
CHICAGO, MARCH 1877

escape from her thoughts, the only hope for the future.

Interrupted though her musical training in Italy had been, there were unmistakable evidences of her study, especially from the twenty-six lessons she was fortunate to have taken from Sangiovanni. Better breathing, more sympathetic phrasing, the constant seeking for artistic perfection, and greater confidence that produced an easy poise were conspicuous results, while her superb will to accomplish and her abounding energy seemed even quickened. Furthermore, her short study of Italian, and the opportunity she had had to accustom her ear to the language, were reflecting themselves in the grace and meaning she could now give to the great Italian arias. Moreover, she had gained in the knowledge of the world without losing the modesty and unaffectedness that always had formed a bond with her audiences.

For one accustomed to strenuous living, the late spring and summer of 1873 moved very slowly indeed. Renewing old friendships and visiting among relatives were pleasant pastimes, yet she was restless to begin the old order of things; and, to be sure, there was financial need for it. Her church salary at Dr. Porter's Bedford Avenue Reformed Church had again commenced upon her return from Europe, but her income from concerts and her own pupils must await the beginning of the next music season in the autumn.

September came in like a lion, the worst economic panic in many years threatening the foundations of business, and seriously impeding all artistic endeavour. It is not surprising, therefore, to find her first appearance in concert, as late as November 6th, at Englewood, New Jersey. On the twenty-fifth, however, she was again at her old haunt, Plymouth Church, where she was given a complimentary concert, "Upon her first public appearance since her return from Europe," assisted by Jennie Bull, contralto; Mme Clothilde L'Hote, pianist, in her first American appearance; George Simpson, tenor; William

C. Baird, baritone; F. Bergner, violoncellist; a male quartet of Messrs. William Bradshaw, C. A. McPherson, W. C. Baird and Henry Camp; with Signor Carozzi, accompanist; and Henry Camp, director. Emma Thursby, evidencing her Italian training, sang "Ah! fors' è lui" from *La Traviata*; the "Angel's Serenade" by Braga, with violoncello obligato; and joined with Jennie Bull in the duet from *Mathilde di Shabran* by Rossini.

On December 16th she was able to reciprocate in part the never failing generosity of Plymouth Church, when she sang at a testimonial concert to its music director, Henry Camp. But it was as soloist at the first concert of the Mendelssohn Glee Club, on December 5th, at Irving Hall, New York, that she received her greatest opportunity of the year. Here she sang Proch's difficult Variations for the first time, and followed with the Polonaise from *Mignon*. The audience was large and enthusiastic, and her material reward satisfying, being \$110. But, altogether, 1873 was a lean year, affording her but five concerts, in November and December.

However uneventful the autumn turned out for all those engaged in concert work, Emma Thursby was nevertheless very much occupied with her lessons from Errani, practice, and lessons to her own pupils. Yet in late September, a romance as sudden as it was consuming soon relegated all other objects to minor roles, a romance, in fact, that confronted her with, perhaps, the most momentous decision of her life.

In the past there had often been rumors of a romance when one or another of her many admirers had appeared to the public—for a public figure she indeed was, at least to the community of Brooklyn—to be paying her unusual attentions. But there was no mistaking this quite obvious courtship that brought two people together each day. He had arrived from Europe on September 21st, a young clergyman on leave from his duties as rector of one of the important American churches on the Continent. Greatly admired by her family and friends,

he was well known in New York and Brooklyn, the respected son of a distinguished father. Emma Thursby had seen him in the early days of her European trip, and in the last days, when she faced the tragedy of Lottie Smith's death, he had proven a wise counselor and a loyal and devoted friend. This was the sequel.

Marriage would mean a life of security and comfort, and the fulfillment of the search of her heart. It would also mean an end to her musical career for which she had worked so many years; it would mean separation from her family, and discontinuance of the major share of money she was now contributing to their support. So read the scales—just as they had read for many another.

A month of happiness served only to complicate the decision she must make. On October twenty-fifth he had to return to Europe. She would have to face the facts. Moreover, she would no longer deny him the final answer. On October 22nd she had "a good talk all morning with Mama Smith," the mother of Lottie Smith, who, as trusted friend of both, could be relied upon for good advice. But still she wavered. On the twenty-fourth "I go with the Dr. to Packer Ins. to see his nieces, then walk to Wall St. Ferry and leave him. Go back to Mrs. Smith's. After lunch we go to Fulton St. Get a basket of flowers and fruit. Take a carriage to Sig. Errani's. Do not take my lesson. Wait until 4½ for the Dr. Does not come. Drive over Pavonia Ferry to the 'Celtic.' Put the fruit and flowers in the stateroom 22. Go home. Dr. comes over about 9 o'clock to say 'Good-bye!'" And on October 25th, "'Celtic' sails at 7 A. M. with Dr. H —." The dashes are hers, dashes filled with portent and meaning; dashes that never again appeared in her diaries of fifty years. They were always devoted friends. One of his autographed pictures would many years later unfold the story: "Your Brother, Edward. Paris, Jan. 24, 1882."

The New Year came with its usual suddenness, dispelling,

for the young at least, thought of the past with the intensity of its demands for the future. Even the depression, still gripping business, seemed to offer days of grace that 1874 might be properly introduced. And the music season, so dull and laggard of late, assumed a new vigor with the concert of the Brooklyn Philharmonic Society at the Academy of Music, Saturday evening, January 10th:

The Grand Philharmonic Orchestra,  
Mr. Theodore Thomas, Conductor

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Programme:

PART I

1. Symphony No. 8 in F. Op. 93 . . . . . Beethoven
2. Scena and Cavatina for Climene, from "Saffo" . . . . . Piccini  
Miss Jennie E. Bull
3. Concerto — "Hungarian" (first time) . . . . . Joachim  
Mr. Bernhard Listemann

PART II

4. Introduction and Finale — "Tristan and Isolde" . . . . . Wagner  
(first time)
5. Aria — Thema and Variations . . . . . Proch  
Miss Emma C. Thursby
6. Serenade in D Minor (new) . . . . . Volkmann  
With Violoncello Obligato by Mr. Louis Lubeck
7. Duet — "Misera che faro," from "Matilda di Sabran" . . . Rossini
8. Symphonic Poem — "Les Preludes" . . . . . Liszt

Certainly the Music Committee of the Philharmonic Society had outdone itself in an effort to please everyone. But had it pleased anyone? Critics and public alike were agreed that the concert was too long; and in that was their only agreement, save, perhaps, in their admission that Theodore Thomas and his sixty-piece orchestra were beyond reproach in what they were given to do. The Wagnerians were pleased enough to hear *Tristan and Isolde*, played for the first time in Brooklyn

although it had already had several renditions in the Central Park concerts in New York, and pleased to hear the first American interpretations of Joachim's "Hungarian" concerto and Liszt's symphonic poem, *Les Preludes*. But to place Wagner on the same program with Piccini, Rossini, Volkmann, and Proch was to them a sacrilege. Tradition would protect Beethoven, while Liszt and Joachim were of the "New School" themselves. It mattered little to the symphony-minded who the singers were. What right had any singer in a symphony concert?

Yet a large section of the audience, principally the fashionable and influential group, was outspoken in its praise of the Music Committee for its inclusion of singers, and especially for its courage in defying tradition by choosing local talent without benefit of foreign name and foreign reputation. For them, more tolerant than their fellow music lovers, Jennie Bull and Emma Thursby were notable contributors to an altogether splendid program. Since they applauded Emma Thursby for two encores, from critical appreciation as well as from warm admiration of the person, she grew in reputation by the concert.

She was now in increasing demand for concerts, indeed, as Professor George C. D. Odell affirmed in his *Annals of the New York Stage*, "indispensable for almost every high-class musical affair." The high point of the season was reached on May 28th, 1874, when she was tendered a complimentary concert at the Bedford Avenue Reformed Church. Complimentary the concert was, to be sure, and within the terms of her church contract, yet a complimentary concert entailed far more than the name implied. The use of the church building and the support of the congregation could be relied upon. However, the success of the concert depended, of course, upon the popularity of the artist honored, but as well upon her industry and aptitude for management, she being both artist and impresario, and even ticket seller.

Determined to make the concert a signal one, Emma Thursby made an audacious departure from the usual custom of asking only fellow artists to volunteer in the program at nominal fees, by engaging the famous Gilmore's Twenty-Second Regiment Band, under the direction of Patrick Gilmore, with the widely-known Arbuckle and Lefebre as cornet and saxophone soloists, respectively. Gilmore was not a little flabbergasted, as he often stated in later years, by the confidence and assurance of the daring little lady from Brooklyn, who would engage his whole band for her concert. Not a little curious as well as thrilled was the great audience that came to overflow the church.

### Programme

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#### PART I

- |    |   |             |
|----|---|-------------|
| 1. | Overture "Semiramide" . . . . .                 | Rossini     |
|    | Gilmore's 22d Reg't Band                        |             |
| 2. | Aria From Elijah — "It is Enough" . . . . .     | Mendelssohn |
|    | Mr. A. Sohst                                    |             |
| 3. | Solo for Saxophone — "Fantasie Norma" . . . . . | Bellini     |
|    | Mr. E. A. Lefebre                               |             |
| 4. | Air and Variations . . . . .                    | Proch       |
|    | Miss Emma C. Thursby                            |             |
| 5. | Grand Pot-Pourri from Martha . . . . .          | Flotow      |
|    | Gilmore's 22d Reg't Band                        |             |

#### PART II

- |    |  |            |
|----|--|------------|
| 1. | Loreley — "Paraphrase de Concert" . . . . .      | Nesvadba   |
|    | Gilmore's 22d Reg't Band                         |            |
| 2. | Duet — "Nozze di Figaro" . . . . .               | Mozart     |
|    | Miss Thursby and Mr. Sohst                       |            |
| 3. | Solo for Cornet — Thema and Variations . . . . . | Forrestier |
|    | Mr. M. Arbuckle                                  |            |
| 4. | Infelice — "Ernani" . . . . .                    | Verdi      |
|    | Mr. A. Sohst                                     |            |
| 5. | Echo-Song (by request) . . . . .                 | Bishop     |
|    | Miss Emma C. Thursby                             |            |

6. March - "Twenty-Second Reg't" . . . . . Gilmore  
Gilmore's 22d Reg't Band  
*Conductor* . . . . . P. S. Gilmore

Success in a concert was no novelty to Emma Thursby, but here she found the satisfaction that comes with the success of an innovation. She was not only pleased but surprised. So was Gilmore! Never had the Bedford Avenue Reformed Church so reverberated with cornet and saxophone and brass; never had it echoed with such trills. No record remains of the receipts from the \$1.00 admission charge, but the record of expenses is an interesting commentary on a church concert:

Gratifying it was to her to receive the high compliments of a host of friends, for it was her last appearance under her contract with the Bedford Avenue Reformed Church, and marked, in a sense, her farewell to Brooklyn, since earlier in the month she had accepted the call of the Church of the Divine Paternity at 45th Street and Fifth Avenue, New York. However difficult it was, for sentimental reasons, to leave Brooklyn that had supported her so loyally, she had made an important forward step in her career.

Dr. E. H. Chapin, pastor of the Universalist Church of the Divine Paternity, enjoyed a popularity that could only be compared with that of Henry Ward Beecher. No congregation in New York was as fashionable or as large as that which the

dynamic Dr. Chapin, humanitarian more than theologian, had built up in the years of his pastorate. Without the gift of spontaneous expression weighted with vivid colloquialisms that Beecher possessed, his sermons were always interesting and forceful. Like Beecher, he dared to espouse whatever cause he believed was just, whatever the consequences.

When Emma Thursby balanced her accounts for the church year in May, she found that for the church year 1873 - 1874 she had earned \$2753, from which she had been able to save \$1387. With the guarantee of \$1800 and the proceeds of a concert from Dr. Chapin's church for the year 1874 - 1875, she at last felt secure for the future. Already, she was looking forward to the summer vacation, when she could enjoy a change of scene, and respite from her many and exacting duties.

Hardly had she commenced her vacation, when in early July the news broke upon the nation that Henry Ward Beecher was being sued for \$100,000 by Theodore Tilton, his former associate in the editorship of the *Independent*, on charges of improper conduct with Mrs. Tilton. The news that astonished the nation brought the deepest shock to the congregation of Plymouth Church. Beecher was to be exonerated by a committee of investigation formed in his own church, and, after many months of litigation, acquitted by the court in a nine to three opinion of the jury. However, whatever the outcome, a figure beloved by all but very few of the congregation of Plymouth Church had been attacked, and a feeling of very real and personal sorrow prevailed. Nothing would alter the belief of this great group, which included Emma Thursby, that their pastor had been the victim of false and malicious charges.

Accompanied by her sisters, Allie and Ina, Emma Thursby at last found recreation in late July at Saratoga, mecca of horse-racing enthusiasts and people of fashion from all over the country. By early August, she had won not only a vocal triumph, but a social triumph as well, numbering among her



*H. Rocher, Chicago*

EMMA THURSBY AND OLE BULL, CHICAGO, MARCH 1877

# STEINWAY HALL PROGRAMME.

VOL. I

NEW YORK, WEDNESDAY, APRIL 4TH, 1877.

No. 95.

## TELEPHONE CONCERTS.

### TRANSMISSION OF MUSIC BY TELEGRAPH.

### TRIUMPH OF AMERICAN SCIENCE.

Mr. MAURICE STRAKOSCH has the honor of announcing that the third public performance on Professor ELISHA GRAY'S marvellous

## TELEPHONE

will take place on WEDNESDAY EVENING, April 4th. Musical Melodies will be performed in Philadelphia and distinctly heard by the audience in New York.

*The following eminent Artists will appear.*

MISS EMMA THURSBY, THE MOST EMINENT AMERICAN CONCERT VOCALISTE.

SIGNOR TAGLIAPIETRA, THE GREAT BARITONE.

MME. CARRENO SAURET, THE CELEBRATED PIANISTE.

Mr. STRAKOSCH is happy to announce that Professor ELISHA GRAY will be present and superintend personally the performance of the TELEPHONE.

MR. F. BOSCOVITZ, THE RENOWNED PIANIST, will perform on the "Telephone" in Philad'a.

Conductor: Mr. MAX LIEBLING.

### PROGRAMME.

#### PART I.

1. RONDO CAPRICIOSO, ..... MENDELSSOHN  
**Mme. CARRENO SAURET.**
2. "QUAL TURBAMENTO", ..... ROTOLINI  
**Signor TAGLIAPIETRA.**
3. THE CELEBRATED "SHADOW SONG"  
from Dinorah, ..... MEYERBEER  
**Miss EMMA THURSBY.**
4. BARCAROLE, ..... CHOPIN  
**Mme. CARRENO SAURET.**
5. "STELLA CONFIDENTE", ..... RABAUDY  
**Signor TAGLIAPIETRA.**

6. ENGLISH BALLAD—"I love my love," GRAHAM  
**Miss EMMA THURSBY.**
7. FANTASIA RIGOLETTO, ..... LISZT  
**Mme. CARRENO SAURET.**
8. THE BIRD SONG, ..... TAUBERT  
**Miss EMMA THURSBY.**
9. SERENADE, ..... SCUDERI  
**Signor TAGLIAPIETRA.**

#### PART II.

POPULAR AIRS AND MELODIES, performed by  
MR. F. BOSCOVITZ in Philadelphia, with expla-  
nations by PROFESSOR ELISHA GRAY.

*Steinway & Sons' Piano used.*

**ADMISSION,** **ONE DOLLAR.**  
**RESERVED SEAT,** **ONE DOLLAR AND A HALF.**  
Reserved Seats can be secured at STEINWAY HALL, also at SCHIRMER'S, 707 Broadway, at REEDMAN'S, 111 Broadway, and at SCHUBERT'S, 23 Union Square.

**FRIDAY, APRIL 6th, 1877, THIRD GRAND TELEPHONE CONCERT at STEINWAY HALL.**

**SATURDAY, APRIL 7th, 1877, TELEPHONE MATINEE at STEINWAY HALL.**

ANNOUNCEMENT, TELEPHONE CONCERTS, NEW YORK, APRIL 1877

friends the fashionable hostesses of the nation who were nightly parading diamonds and Worth gowns, conscious of all admiring eyes. Mrs. A. T. Stewart was one of them, and her diamonds aroused the same admiration and envy as her palatial residence at the corner of Fifth Avenue and Thirty-fourth Street in New York.

An aristocratic crowd it was that attended the ball at the Grand Union Hotel on August 31st, for the benefit of the Saratoga Rowing Association: "Miss Thursby, the distinguished vocalist of Brooklyn and New York, whose presence in Saratoga is due to one of the many generous acts which have characterized her public career—the giving her professional services for four concerts here by request of persons interested in one of the churches—was dressed in pale green silk, en train, trimmed with white tulle," commented the correspondent of the *Commercial Advertiser*.

He pictures for us the proud ladies of the Grand Union in the elevator "said to be the handsomest in the country, its sides are of plate-glass mirrors. It is very entertaining to watch the 'very sweet girls' as they travel up and down. Immediately on entering they look over the costumes of their fellow-passengers. When they are satisfied as to the number of one another's rings, ear-knobs, and other ornaments, they devote the remainder of the trip to viewing themselves. The lace handkerchief is employed in brushing the superfluous powder from ears, next a hair pin is adjusted, then the hat drawn down more becomingly. Elevators are bad places to crush tournoirs, which are worn very large." He sees them with their gentlemen friends in the great dining room where "Supper is the full-dress meal at the Union. Mongrel costumes appear at dinner. It is bad taste for ladies to dine in bonnets where all of the appointments and etiquette of the home dinner table is observed. Besides, every one knows their heads are in crimping pins, and the hats are worn to cover the skewers. Lander's Band plays

divinely while we are eating. One hardly knows if he is dining of real food or the music of Strauss as he drinks in the satisfying strains. . . . Will gentlemen never learn how to manage the moustache? These lip decorators have been long enough in vogue to be understood. But no; after every sip of soup, wine or water, out goes the tongue for the first brush at the moustache, and next follows the napkin sweep. If there is one thing funny in this world it is this constant moustache performance at dinner."

Saratoga offered just the recreation Emma Thursby needed, even though she busied herself with several concerts in the various churches and fashionable hotels. Of particular interest among the concerts, was that at Bethesda Church, on August 6th, when she appeared as soloist at an "Organ Exhibition" which featured Dudley Buck, George W. Morgan, and J. H. Winder. Buck or Morgan, individually, would grace any organ recital, but together they made the concert a momentous occasion. When Buck established himself permanently in New York a few months later, the city laid claim to the two most brilliant organists in America.

It was at Saratoga the story was told that, when Emma Thursby visited Berlin in the summer of 1872, Count Botho von Hulsen, intendant of the State Opera House, had been so impressed with her voice that he had offered to defray the entire cost of her musical training, provided she would prepare for an operatic career. If such were the case, fortunate she was to have declined, for German opera, shortly to come under the dominance of Wagner, arch foe of von Hulsen, was obviously not suited to her voice.

Upon her return to New York, she resumed the strenuous schedule of activities to which she had, early in the year, added lessons in French. Furthermore, lessons to pupils continued, more numerous than ever before. To be sure, she seemed impelled by a new inspiration in everything undertaken — very

likely the result of her larger acquaintance and her broadening horizon. The little time she had for diversion was spent profitably. She would never forget seeing Charlotte Cushman in *Meg Merriles* on November 2nd, in one of the last appearances of that greatest of all tragic actresses of the American stage. Nor would she forget hearing Albani in *Mignon* on November 6th, in one of the début appearances of that fine artist trained by Lamperti. Correspondence continued with Dr. H—— in Paris, and though ardor appeared ebbing, sincerity and genuine affection were evident. She was now taking a pronounced position in not only the support but the direction of her family. Only time would tell whether she acted wisely in this, though she seemed to be without choice, for her acceptance of responsibility might deter her brothers and sisters from accepting their own responsibilities.

Among her numerous concert appearances during the fall and early winter season, her appearance as soprano soloist with the New York Philharmonic Orchestra at the Brooklyn Academy of Music, on November 17th, brought her especial praise. Yet, most satisfaction came to her in her appearance as soprano soloist with Gilmore's 22nd Regiment Band at the Philadelphia Academy of Music on November 27th, when she sang Proch's Variations, and the Polonaise from *Mignon*. Indeed, this concert might well have given her occasion for rejoicing, for she had very definitely broken the bonds of a local reputation.

## *CHAPTER XI*



New Year's Day, 1875, ruled clear and crisp in New York, as gentlemen arose late, a little tired from the eve's preparation, but not a little thankful that wind and weather were propitious for the arduous duties of the day. By noon, groomed to their best from yellow kids to topper, they were hurrying about on foot, by carriage and wagon and omnibus, all anxious and intent to honor the ladies whose receiving day it was. When midnight came, ashamed would be he who could not boast of having made from fifty to one hundred calls. What gentleman could refuse the request of milady to partake of the tempting delicacies of her feast-table? Surely her specially-roasted fowl and game were the best, as were her sandwiches and sweets, prepared with so much care! She would let him judge of the brandy and whisky and wine. But she must certainly be complimented upon her rum punch made to secret recipe. And the pickled oysters! Twenty-five, fifty, seventy-five, one hundred calls; fowl and game and pickled oysters and

brandy and rum punch—and conversation!

In the upper reaches of fashionable New York, that had already extended itself north of 42nd Street, at 115 East 44th Street, to be precise, an observer might have counted one hundred and ten gentlemen crossing the threshold where Emma Thursby was receiving with her good friend Mrs. Berry. There can be no gainsaying there were good spirits a plenty in the guests who came to honor her little friend from Brooklyn. Indeed, Emma Thursby was impressed with her social *début* in New York—the fowl and game and sweets—and pickled oysters—and conversation! And she would always remember scurrying about at midnight with the members of the household, hurriedly turning off jet after jet of gas that had illuminated the convivial scene, to insure that no more callers should come in the same spirits for another year.

No less gay, though less formal, was the scene at the Thursby home in Williamsburgh, where her mother received with her sisters, Allie and Ina. The whole family, now reconciled to the sacrifices attendant upon a career, accepted the separation in good spirit, if with mutual disappointment. And well it was, for, whereas the future promised even a further tightening of family ties, it definitely augured long periods of separation. Emma Thursby would always enjoy the security of having some member of her family with her, but the family home would no longer be the nightly rendezvous of a united family. Indeed, the exacting demands of her concert schedule had already required that she spend many nights with friends in more distant Brooklyn, and in New York.

If strong family ties gave her a constant sense of security, they also encouraged a supersensitiveness, a timidity which her European trip had done so much to cure until she was plunged into the tragedy of Lottie Smith's death. Greater confidence and self-assurance, even aggressiveness, would no doubt have prompted her to return to Europe for further study, that

she might win America with an European reputation. That was the formula many of her American contemporaries had already used so successfully. Yet it would have been useless for her to call upon aggressiveness when she could claim none of it. Rather, she did call upon her great store of determination and perseverance, of physical and nervous energy. Step by step, by the slow, hard way she would build her reputation among Americans, as an American.

In January the steps quickened when she was engaged by Patrick Gilmore as soprano soloist with his sixty-five piece band, in her first extended tour, for performances in Boston, New York, Washington, Baltimore, Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, St. Louis, Terre Haute, Cincinnati, New Albany, and Louisville. Accompanied by her mother at first, and later by her sister, Allie, she was continually fascinated as new scenes and new audiences appeared to her eager eyes. The "Grand Tour" of Europe she had made, indeed, but this was her first "Grand Tour" of America. At St. Louis, a little spent from her own enthusiasms, but still unmindful of her fatigue, she remorsefully noted in her diary on February 18th: "Gilmore imagines I am too tired to go to Kansas City." And then, on the twentieth, "Telegram from Gilmore telling me to go to bed and sleep until 10 A. M." Happiness returned on the twenty-first, "My birthday. Allie and I alone in St. Louis. The band celebrate it on their way from Kansas City by playing and drinking champagne. Gilmore arrives about six o'clock. Sing at De Bar's Opera House. Very fine audience."

From Louisville, on February 28th, she wrote reassuringly to Grandmother Thursby: "Mr. Gilmore is a splendid gentleman to travel with, and my success has been very fine. I have had nothing to do here as yet, as of course I did not sing at the Lottery Concerts — Gilmore would not allow that for an instant."

That Gilmore's Band should everywhere have been acclaimed is not surprising, for it was without doubt the finest

brass band in America, enjoying a popularity and a fame that had been secure since the great Gilmore Peace Jubilee of 1872, in Boston. The acclaim received by Emma Thursby, while no less deserved, was the more striking, for it heralded a new prima donna to the American public. Characteristic of her reception by the critics at this period was the testimony of the *Boston Gazette*, following the concert at Tremont Temple on January 30th:

“Miss Emma C. Thursby made her first appearance in Boston on this occasion. Her voice is of good compass, is rich and sympathetic in quality, and full in tone. Her singing is distinguished by brilliancy, purity and clearness. Her intonation is unexceptionable and her style refined and expressive. She sang an aria and variations by Proch in a manner that elicited general admiration, for the ease with which she overcame the difficulties in which it abounded, and the remarkable distinctness and certainty with which she struck the trying intervals in the concluding part of the composition. She received a well deserved encore, to which she responded by repeating the last variation. Miss Thursby is an artist of exceptional talent.”

The repertory she had chosen for the Gilmore tour ranged from the spectacular of Proch to the solemn of Haydn, giving public and critics opportunity to judge of the flexibility, purity, and sweetness of her voice: Proch’s Variations; Rode’s Variations; Bishop’s “Echo Song,” which she sang with flute obligato; Abt’s “Embarassment”; “Nearer, my God to Thee”; and two of her favorites, Haydn’s “With Verdure Clad” and “My Mother Bids Me Bind My Hair.”

New to Emma Thursby, whose Sundays had invariably been spent in church singing, were the Sunday concerts given in Boston, Detroit, St. Louis, and Louisville, and announced as “sacred concerts,” though little resembling their designation. Proper Boston did not cast a disapproving eye; neither did St.

Louis, nor Louisville. For that matter, neither did a great and enthusiastic Detroit audience. But the *Detroit Tribune* of February 15th gave way to its own particular wrath, which might better have reflected the moral sense of the righteous-feeling East than that of the liberal-minded West:

“That ‘Sacred’ Concert.—Gilmore’s band of New York introduced the latest New York and Parisian styles to an audience—we regret to say—of 1,000 persons last (Sunday) evening, including some—we again regret to say—who ought to have set a much better example. The music was undoubtedly good, the thin ‘sacred’ veneer consisting of one solo, and the balance of the programme being selections that the band would play at any ordinary concert given by them. Of course, the band gave this ‘sacred’ entertainment to make money, made it and went their way. The whole performance was a deliberate insult to a Christian community that we hope will not soon be repeated, although, we must confess, it was sufficiently encouraged to warrant its repetition. We said nothing in condemnation of it before it came off because to do so would be only to advertise it, and having refused to publish its programme in our advertising columns, we did not care to give it the benefit of any free notices, even of a condemnatory sort. Reputable people ought to consider well what they do when they deliberately set to work to break down the barriers against immorality of all kinds which the Sabbath has established and maintains. We neither want Parisian Sabbaths, morality, nor principles.”

Material reward for the Gilmore tour was \$900 over and above travelling expenses for herself and sister. But what particularly intrigued the young prima donna was the \$6000 life insurance policy Gilmore had taken out for her. More than any other thing, it served to awaken her dormant vanity to a sense of worth. Success throughout her first major tour sharpened



*Fd. Mulnier, Paris*

EMMA THURSBY, PARIS, APRIL 1879

Paris April 2<sup>nd</sup> 1879.  
64, rue de la Roquette, Paris.

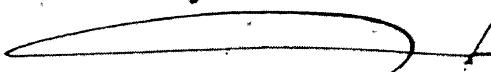


My dear Miss. Thursby

If you can do  
me the favour to sit for your portrait  
for my gallery of distinguished people,  
I beg you to be so kind as to send a  
line saying the day and hour I may  
expect you. We were sorry not to  
have found you in. Be so good, I beg,  
as to remember us all very kindly  
to your mother and sister.

I am, my dear Miss. Thursby,  
faithfully yours

Geo. P. A. Healy



her sense of responsibility to her career without producing in her any false notion of her importance. The tour demonstrated that it would no longer be possible for her to spare the time for giving vocal lessons. She was now in great demand for concert appearances; seeking had changed to choosing. Yet, all too frequently, the matter of choice was being restricted by her obligations to her church contract. However, for the time at least, she could not afford to discard a fixed for a potential income.

In her concert appearances in the spring and early summer of 1875, she found greatest satisfaction as soprano soloist in the "Third Grand Concert" of the Handel and Haydn Society of Brooklyn at the Academy of Music on April 8th, for here was her first association with that noble young pioneer in bringing great music to America, Dr. Leopold Damrosch, who directed the orchestra and chorus. Her companion soloists were: Anna Drasdil, contralto; Alexander Bischoff, tenor; and A. E. Stoddard, baritone. In a program of selections from Handel, Haydn, Mozart, and Mendelssohn, Emma Thursby sang, "He shall feed His flock," from the *Messiah*, in duet with Anna Drasdil; "I know that my Redeemer liveth," from the *Messiah*; and the first aria of Astraflammante in the *Magic Flute*. She had sung many times to the batons of Theodore Thomas, Carl Zerrahn, Patrick Gilmore, and other well-known American conductors; but to sing to the baton of the grave and scholarly Dr. Damrosch, trained in the highest German musical tradition, and though but a few years expatriated, already a proud American, was an invaluable musical experience.

Another experience she valued came on April 14th, when she sang "The Star-Spangled Banner" at the home of Mr. and Mrs. Camden C. Dike in Brooklyn, before a distinguished group of members and guests of the Sumter Club gathered to celebrate the tenth anniversary of the founding of the club. Well she remembered the pilgrimage of Brooklynites under

the leadership of the Reverend Henry Ward Beecher and the Reverend Richard Storrs to Fort Sumter in April, 1865, to restore the flag that had been torn down on that momentous 14th of April, 1861. The Sumter Club had been formed on the homeward voyage, to perpetuate the historic event. However appropriate to a tenth anniversary were good music, interesting speeches, and a splendid repast, followed by dancing, a note of sadness was evident. Beecher and Storrs were both absent. Beecher had sent his regrets that his lawyers would not allow him to attend because of the trial still in session. And Storrs, now a stern and unforgiving critic of Beecher, had no doubt declined to attend in order to prevent a compromising situation.

As the concert season approached its end, there could be more enjoyment and relaxation. Such was the case when she again appeared with Gilmore's Band at the Philadelphia Academy of Music on May 15th. Noteworthy on that occasion was her rendition of Handel's "Let the bright Seraphim," to the trumpet obligato of Patrick Gilmore. On the 7th of June she sang in her own testimonial concert at the Church of the Divine Paternity, assisted by a notable group of artists: Anna Drasdil, contralto; Adolph Sohst, baritone; S. B. Mills, pianist; together with the Weber Quartette; and with Emilio Agramonte, conductor. Here she sang Haydn's "My Mother Bids Me Bind My Hair," and for the first time, the Aria and Variations from Vaccai's *Pietro il Grandé*.

Although her appearance in Easton, Pennsylvania, on the 28th of June, was a popular as well as an artistic success, her greatest enjoyment in the closing season came on June 16th, when she sang at the Summer Night's Festival of the Palette Club, on board the excursion steamboat "Plymouth Rock." No ordinary excursion concert was this which enlisted such well-known artists as Anna Drasdil and Signor Ferranti, together with Theodore Thomas and his orchestra. Dancing on

deck from eight-thirty to nine-thirty was followed at ten by the vocal concert. At twelve Thomas and his orchestra took command with selections from Beethoven, Mendelssohn, Weber, Wagner, and Liszt; from Vieuxtemps, Lassen, Gounod, and Strauss. Doubtless it was the lilting swing of Strauss's "On the Beautiful Blue Danube" that stirred all hearts as the "Plymouth Rock" glided along the moonlit Hudson. Very, very late it was, when the strains of the "Nuptial Chorus" from *Lohengrin* brought pleasant reverie to a tired but happy gathering.

Vacation days in July were spent with the annual round of visits among relatives and friends, not possible in the busy season. Complete freedom came when on Sunday July 4th she concluded her church appearances for the summer. Anxious to escape for recreation, she and her sister Allie left at ten the following morning for Woodsburgh, Long Island, missing the disastrous wreck which befell the next train. Woodsburgh provided a good restorative in three days of sailing and fishing and clam bakes. And the 4th of July was fittingly celebrated on Monday the 5th, with a fireworks display at the Woodsburgh Pavilion. Home on the 7th, she was off again on the 8th, this time on an excursion to Henry Ward Beecher's farm at Peekskill, where a devoted band of Beecherites paid homage to him who had but the week previous been acquitted by the court of the serious Tilton charges.

Many a hot July night Emma Thursby could be found at Gilmore's Garden with her family and friends, enjoying the nightly concert and the convivial scene. But, despite the frequent importunings of Gilmore, she maintained her vacation status and refused to sing herself. Perhaps it was during these evenings, when she had frequent opportunity to talk with Gilmore, or perhaps it was during her earlier concert appearances with Gilmore, that she determined to place herself under the instruction of Erminia Mansfield-Rudersdorff, whom Gilmore had brought to America to star in his Boston Peace Jubi-

lee of 1872. The suggestion may even have come from Errani from whom she still took intermittent lessons, for Errani, teacher and devoted friend, would have left nothing undone to promote her career. At all events, she journeyed to Wrentham, Massachusetts, on August 11th, and commenced lessons with Mme Rudersdorff on the following day.

No other teacher in America could boast the unusual qualities that Mme Rudersdorff possessed. A thorough and exacting musician, she at the same time brought to her pupils the practical experience gained from a long and varied and distinguished career in opera, concert, and oratorio. Born at Ivanowsky in the Ukraine, in 1822, the daughter of a German violinist then engaged at the Russian court, she later studied singing at Paris with Bordogni, and at Milan with De Micherout. Possessed of a powerful soprano voice of great range, she developed a large and varied repertory. Her first successes were in concert in Germany, but later she sang widely in opera in both Germany and Italy.

It was no doubt her second marriage, to an Englishman, Maurice Mansfield—her first marriage to a German professor of mathematics, in 1844, having been dissolved because of incompatability—that caused her to settle in England, where she made her London début at Drury Lane in German opera, the summer of 1854. Thereafter, she made frequent operatic appearances in Italy, and Germany where she also sang extensively in oratorio. But it was in England, where her happy marriage to Maurice Mansfield was terminated by his death in 1860, leaving her with four children, that she found happiest home for her restless spirit. And it was England that confirmed her reputation as one of the greatest oratorio singers of the time, an able rival to her intimate friend, the famed Mme Tietjens. Indeed, Mme Tietjens it was who recommended her to Patrick Gilmore, when he sought the best oratorio singer for his 1872 Peace Festival in Boston, where at the specially

erected Coliseum he planned to employ two thousand musicians and twenty thousand voices in the greatest of American musical extravaganzas.

After Emma Thursby's first meeting and first lesson with Madame Rudersdorff, she wrote, "Like her immensely," a significant remark, for Madame, always respected and very often feared, was a brusque, positive, uncompromising character whom you dared to like only if she liked you. If she liked you, you could find no bolder or fiercer a champion. If she didn't like you, you could be sure she had some justification, and you could be equally sure she would not hesitate to tell you so. Short, stocky, swarthy of complexion, sure of poise, she commanded wherever she went. Social and literary Boston were quick to discover her forceful and engaging charm after the first meeting, and soon she could number among her friends and admirers, Julia Ward Howe, and Henry Wadsworth Longfellow, and the wealthy merchant, Eben Jordan.

A lover of fine jewelry and beautiful gowns, of delicate laces and rare porcelains, she was a great lover of her home. At Wrentham and later at Berlin, Massachusetts, she would take time from the long hours of teaching to enjoy the details of housekeeping. Her cows and her chickens all held their appointed places in her broad interests and affections. And when she won a prize for her vegetables she thrilled with the pleasure she had known when honored by the courts of Europe. This was the prima donna whose "evil eye," many of her fellow artists believed could blight them speechless at will. This was the prima donna who, anecdote tells us, after warning a tenor who persisted in treading on her train, when he trod again, swept him to his ignominious knees. This was the woman of noble heart and indomitable will who was the mother of Richard Mansfield.

A month of instruction under Mme Rudersdorff rewarded Emma Thursby with an improved musicianship, an enlarged

repertory, an especial appreciation of the great oratorios, and an increased self-assurance. Moreover, she found in Mme Rudersdorff a sympathetic friend, a great admirer of her talent, and at all times, a champion of her interests. So the days at Wrentham were profitable indeed. They were days, too, filled with gaiety and fun. The students, including her friend Anna Drasdil, formed a happy group, along with Madame and her daughter, Greta. And Richard Mansfield, dignified and handsome, arriving from Boston on September 5th for one of his periodic visits, stirred a few hearts no doubt. But happiest of all was Madame herself, who had developed a strong affinity for her adopted American scene.

## *CHAPTER XII*



The concert season of 1875-76, which commenced for Emma Thursby at a complimentary concert to M. Arbuckle, the celebrated cornetist, in the Brooklyn Tabernacle on October 5th, was to prove strenuous and exacting. Out-of-town engagements with Gilmore's Band during the previous season had served to introduce her to a widespread territory that was now heralding her praise and seeking her reappearance. Much sought after, she found herself with more offers for concert engagements than she could accept. There can be no doubt that the championing of Mme Rudersdorff had much to do in this popularity, for Mme Rudersdorff, believing that Emma Thursby had no equal in America, spared no opportunity to broadcast her belief. But Madame was not only a bold champion; she had an exceptional business acumen which proved invaluable to Emma Thursby who was still planning her schedules without benefit of a regular professional manager.

At this juncture in her career came another of the recurrent

reminders of the opportunities that were doubtless awaiting her in opera. This time the reminder was couched in the language of America's popular humorist, "Eli Perkins." But even he could not prevail.

*"Fifth Avenue Hotel,  
Madison Square, New York.  
Sept. 14*

My dear Miss Thursby:

If you sing church music in such a Heavenly way what must it be to hear you sing opera?

I hope I shall hear you some time.

In the meantime may Heaven keep and preserve you from  
Yours truly

‘Eli Perkins’

Melville D. Landon”

If Emma Thursby had been able to appraise the strenuous season ahead she might well have hesitated to undertake it; at least she would have looked upon it with consternation. To sing in one hundred and one concerts in an area extending from New York to San Francisco, and to sing at the regular Sunday service at Dr. Chapin's Church as well, with the rehearsals attendant upon all her appearances, and the slow and wearisome means of travel almost everywhere, would be a severe tax upon even her superb endurance. And, as if in further challenge to that endurance, she had month by month assumed more and more of the financial and executive responsibilities of her home. Devoted as every member of her immediate family was, and anxious to aid her in the management of the home, upon her, nevertheless, fell the burden of decision at least. Though devotion, love, and affection were still the measure of her dependance upon the family, she had already very definitely and completely become its executive head before the new year, 1876, dawned.



*Benque, Paris*

AMBROISE THOMAS

Government National  
Bank / April 19

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CABINET  
11

Moreover, a sound sense of responsibility was now very evident in her approach to music, reflecting the training of Mme Rudersdorff who had instilled in her an appreciation of the solemn duty one, endowed as she with an exceptional voice, owed to her art. Singing remained, as before, a pleasurable experience, though it was now to be undertaken with discipline. And singing, under the guidance of Madame, had become an exciting adventure, as she studied her new repertory and practiced new cadenzas that Madame had written for many of the songs in her old repertory.

October brought the usual small quota of engagements in New York and Brooklyn as the season got under way, the most important engagement falling on October 28th, when she sang at Gilmore's Concert Garden in a benefit concert for Patrick Gilmore, himself, before a crowd of some ten thousand that filled the former Hippodrome of P. T. Barnum. Again Gilmore proved himself master of spectacle, bringing together a band of one hundred excellent musicians. And again Emma Thursby received the great ovation that had become the rule in her appearances with Gilmore's Band, when she sang Proch's Variations, a demand fixture on a Gilmore-Thursby program. To be sure, the Proch Variations had been identified with Gilmore since the Boston Peace Jubilee, when Mme Peschka-Leutner introduced them. Yet no other singer had sung them with the success that Emma Thursby achieved everywhere.

November found her still singing in the local area, where on the 20th she received a letter from Mme Rudersdorff, evidencing the interest and solicitude of her teacher, but important, more particularly, because it contains the first reference to Mozart's aria, "Mia speranza adorata," which was to become identified with Emma Thursby both in Europe and America, chief of the Mozart songs the beautiful rendition of which was

to earn for her the reputation of being the greatest Mozartian vocalist of her day.

"12, Hotel Boylston, Boston. Nov. 18th 75.

Dear Miss Thursby,

I am glad, you can come. I sent your terms to Mr. Dwight, and told him to either send the reply here or write to you direct.

Now deary—do'nt make a muddle. '*Mia speranza adorata*' you must *not* sing *here* before you sing it with the Harvard on Jan. 6th! Pray, understand that.

Buy another copy, as soon as possible, copy into it all the tempi marks, rall. acc. P's & F's as marked by me, and send it to me. I will then, whenever I have time, make an English translation of it, to be put into the programme. And I will go through the whole, at the Piano, with Zerrahn and thus prepare the rehearsal for you.

The 'Seraglio' Aria is *all* right. The Introduction can with ease be cut down to 8 or 16 bars, I forget, which, it is always done for concerts. Do the Handel Aria at the *first* concert.

Now, childie, I want you positively to come here for a few days before you make any appearance in Boston, for I want you to sing your very, *very* best. You can stay with us, and shall only pay for your dinner, as we dine at the Restaurants. You shall pay for one lesson in the morning, and I will *give* you one in the evening. *But I want you to come.*

*Saturday morning.*

I waited to hear from Mr. Dwight—but I suppose, he has written you direct. I hope so. Let me know.

Yours sincerely,

Erminia Rudersdorff"

The 29th of the month brought an opportunity of great musical import, when she appeared as soloist in the first "musical soirée" of Dr. Hans von Bülow, which followed his two

weeks of concerts with orchestra. Von Bülow, whose reputation as a pianoforte artist was only surpassed by that of Anton Rubinstein who had so thrilled American audiences three years before, had come to America at the instance of the Messrs. Chickering for an extensive tour to be inaugurated at the new Chickering Hall in New York. Uncompromising artist that he was, von Bülow arranged for his first "musical soirée" a program that could find no challenger of its classic purity. Moreover, a group of distinguished fellow artists, Dr. Damrosch and Messrs. Bergner and Matzka, assured chamber music of a quality that had never been surpassed in America and equalled only in the tour of Rubinstein and Wieniawski.

## Programme

### PART I

1. W. A. Mozart — 1756-1791 — Quartett in G minor.

For Piano, Violin, Viola, Violoncello

(Allegro — Andante — Rondo).

*Messrs. Dr. Damrosch, Matzka, Bergner and Hans von Bulow.*

2. W. A. Mozart — Aria, "Non Paventar."

*Miss Thursby*

3. Piano Solo.

(a) J. S. Bach — 1685-1750 — Fantaisie chromatique et Fugue.

(b) G. Haendel — 1684-1759 — Suite in D minor.

Prelude and Fugue — Allemande — Courante — Aria con variazioni — Capriccio.

*Hans von Bulow.*

4. G. Haendel — Aria, Si t'amo o Cara, (Muzio Scaevola)

*Miss Thursby*

5. L. Van Beethoven — 1770-1827.

Grand Trio for Piano, Violin, Violoncello, Opus 70, No. 2, E flat.

(Poco sostenuto ed allegro ma non troppo — Allegretto — Minuetto — Finale).

*Messrs. Dr. Damrosch, Bergner and Hans von Bulow.*

*W. K. Bassford . . . Accompagnateur*

The concert, which proved an artistic rather than a popular success, demonstrated again what Theodore Thomas had al-

ready discovered: the lack of any considerable audience appreciative of chamber music. Perhaps Dr. Damrosch, who had had frequent opportunity to observe the New York audience in the four years of his residence, had forewarned his old friend von Bülow of this fact, and urged that a soprano soloist be included in the program to strike a more popular appeal. In any event, Emma Thursby's appearance occasioned a personal ovation that demanded an encore following the Handel aria. For this she chose "Embarassment" by the lesser, though highly regarded, German composer, Franz Abt. Much to the surprise of the audience that had thoroughly approved and enjoyed the song so well known to American audiences, the temperamental von Bülow returned to the stage for the trio with a forced stride, approached the piano, removed his handkerchief from his pocket, and with deliberate, angry gesture swept the keys with it. Only after the concert did the curious audience find explanation when von Bülow said that he felt that the audience had been insulted by the interpolation of such a song in a classical program, and that he had used his handkerchief to sweep away the last notes of it. Admittedly, Emma Thursby had erred in her choice.

The following night she sang at the Brooklyn Academy of Music in a benefit performance of the Handel and Haydn Society of Brooklyn for Dr. Damrosch, who conducted Theodore Thomas' Orchestra and directed a chorus of three hundred voices. The first half of the program was devoted to Dr. Damrosch's short oratorio, or "Scriptural Idyll," as he called it, *Ruth and Naomi*, Emma Thursby singing the role of Ruth with a grace of expression and beauty of tone that contributed much to the commendation the oratorio received. Unfortunately for Dr. Damrosch, Anna Drasdil who had been engaged for the contralto role of Naomi was unable to appear because of illness, and her substitute, as well as Messrs. Bischoff and Stoddard, who sang the other roles, were unable

to provide the excellence of rendition that the oratorio deserved. However, Dr. Damrosch did have the satisfaction of winning the high regard of an appreciative Brooklyn audience.

Two concerts on Wednesday evening December 1<sup>st</sup> augured well the busy month that would provide twenty concerts here and there over a wide sector. Thursday and Friday evenings she sang at the Academy of Music in Baltimore, Saturday evening at the Music Hall in Providence with Gilmore's Band after the long night and day journey north. Sunday she sang at the Boston Theatre with Gilmore's Band, and again with the band on successive evenings in Portland, Boston, Springfield, Hartford, New Haven, and Elmira, New York, to conclude an exhausting tour. At all the Gilmore concerts she sang Proch's Variations with the same success, and for a second number, Abt's "Embarassment," which had aroused the scorn of von Bülow, but found the approval of all audiences, American audiences not yet educated to the von Bülow exclusive classical repertory.

In the closing days of the month, out-of-town engagements called her to New Bedford, Massachusetts, and twice to Philadelphia, the first time as soloist of the Vocal Union of Philadelphia, the second time as soprano soloist in the *Messiah*, to the accompaniment of Theodore Thomas' Orchestra, before the Cecilian Society at the Academy of Music, on the 28th. The previous night she had sung in the *Messiah* at Steinway Hall, New York, in the second concert of the Oratorio Society of New York, with Dr. Damrosch, its founder, conducting Theodore Thomas' Orchestra and the chorus. Again she sang the soprano role in the *Messiah* on the 30th, this time at the concert of the Handel and Haydn Society in the Brooklyn Academy of Music, with a superior group of artists: Anna Drasdil, contralto; George Simpson, tenor; Adolph Sohst, baritone; Dr. Damrosch again conducting. Before these three appearances in the *Messiah* she had actually, on Christmas Day,

sung selections from the *Messiah* at the Church of the Messiah in Brooklyn. No one observing these appearances could deny that Emma Thursby had made oratorio singing not merely an accomplishment but a forte, while for the informed she bore the unmistakable mark of her great teacher.

So busy had her life become that little time remained for recreation with her family or pastime with old friends. Even the minutes had to be planned if she was to fulfill her crowding engagements. The problem of getting from place to place in the local area had become a serious one, demanding the frequent use of a hired horse-and-carriage to supplement or replace the slow horse cars that at best would take her over the principal streets, and more than often not even near to her destination. The Williamsburgh ferries, which she took principally to Grand Street or 23rd Street in Manhattan, ferries that in her childhood had carried her in many a voyage of discovery across the East River, must now be divorced of romance and regarded simply as slow but necessary means of transportation. Williamsburgh, home and center of her affections, she must reluctantly admit, had become an increasingly isolated headquarters. Even when she had concert engagements in the center of Brooklyn, and certainly when they were in New York, it was often necessary for her to spend the night with friends because of the lateness of the hour, or the need of being in the same locality early the next morning.

New Year's Day, 1876, offered brief respite from her responsibilities, when she received at the home of her old friend "Mama" Smith, her "second home," on Brooklyn Heights. A homecoming reception it indeed was, with the reunion of childhood and girlhood friends always anxious to claim her for their own. There were unhappy memories of Lottie Smith that the scene, to be sure, revived, but there were beautiful memories too. The Smiths would never forget Emma Thursby's devotion to their daughter in her fatal illness, nor would they

ever cease to see in Emma Thursby the living link with her who had been lost to them.

Heeding the counsel of Mme Rudersdorff, Emma Thursby journeyed to Boston on the 3rd of January, to take seven lessons, preparatory to her appearance as soloist in the concert of the Harvard Musical Association at the Boston Music Hall, on the 6th. The splendid success she achieved can be attributed to her own perseverance and to that of Mme Rudersdorff as well. The concert was otherwise important in her career, moreover, because it marked her first rendition of Mozart's difficult aria, "Mia speranza adorata," almost immediately to become the aria offering the greatest opportunity for her unusual talents, an aria abounding in great difficulties. Yet, too much recognition can not be given the opportunity she enjoyed of meeting the great musical triumverate of the Harvard Musical Association: John S. Dwight, pioneer of American music critics, Editor of the *Journal of Music*, and directing head of the association; John K. Paine, Professor of Music at Harvard University, composer, and one of the bulwarks of the association; and Carl Zerrahn, long Conductor of the Handel and Haydn Society of Boston, conductor of the association. Dwight, strong proponent of the classic composers, and stern critic of the "New School" Wagner and Berlioz, took great delight in her fine rendition of the Mozart aria, and wrote her praises in the *Journal*.

The first three months of the new year, 1876, brought a busy schedule of concerts, largely in the major cities of the eastern seaboard, with Theodore Thomas' Orchestra and Gilmore's Band. There were occasional concerts in New York and Brooklyn, in the larger auditoriums which were now almost wholly replacing the churches, the scenes of her earlier appearances. On the 2nd of March she had a highly auspicious return engagement with the Harvard Musical Association. On the 24th of March she made the first appearance of her career with the

great American contralto, Adelaide Phillipps, at a concert for the benefit of the Chapin Home in New York. March moved on with further concerts in New York, Brooklyn, Philadelphia, and Lancaster, Pennsylvania, to introduce an April of real adventure.

Months of continuing successes had been gratifying indeed. Material reward had been ample enough to provide certain of the luxuries: numerous beautiful gowns, and, in January, a handsome cross of diamonds at the cost of eight hundred dollars. But there was one distressing problem arising out of her very popularity, that could no longer be denied. Out-of-town engagements were continually conflicting with her Sunday church engagements. Should she continue in her attempt to reconcile the two? Complicating the decision was the urgent request of Patrick Gilmore that she go to California with his band on a five weeks tour. In hesitancy, she sought counsel of Mme Rudersdorff who was quick to reply:

“12 Hotel Boylston, Boston. March 14th, 76. 8 a.m.

My Dear little Speranza!

I wish once more most earnestly to impress upon you the duty you owe to yourself and the great and exceptional gifts God has bestowed upon you. Do not be really foolish and almost wicked, my child, but grasp the fortune, which is thrown in your way.

*Let the churches go!* If you will reflect well, you will find that owing to the fact of having to return to NY. every week, you lose so many engagements, that it amounts to nearly, if not quite as much as what the church pays you.

Europe for the next few years *must* be your field, if you have your wits about you. My honest and earnest advice is: give up your church, if they will not give you leave, and go to California! There in a few weeks you will make sufficient to pay for what you require. Then from the 1st of June to Oct. 1st

ASSOCIATION

DES

Artistes

MUSICIENS.

AGENT TRÉSORIER.

M. ERNST LIMBERGER Paris

66, RUE DE BONVY.

— — — — —

Paris, le 8 mai

1879

A Mademoiselle Emma Thursby.

Mademoiselle,

L'enthousiasme avec lequel vous avez été accueillie à Paris ne nous a pas fait oublier ceux qui souffrent parmi les artistes et vous avez voulu nous associer à nous pour faire le bien.

Nous sommes fiers et heureux de vous compter au nombre de nos adhérents et d'invoquer votre nom, déjà célèbre, sur nos armes vives, comme sociétaire perpétuelle.

Merci mille fois, Mademoiselle, pour le don de Cinq cents francs que vous avez offert à l'association des artistes musiciens, et J'agréerai, avec le témoignage de notre vive gratitude, l'expression de nos hommages respectueux.

Les Membres du Comité

S. Henry Victor Mallia  
C. Brumaire Charles de Bœuf  
A. Brodil Thomas F. P. Layton  
J. Colmet George Flamand  
J. Massenot H. Heber  
Ch. Fouard

*[Signature]*

*[Signature]*

*[Signature]*

*[Signature]*  
F. P. Layton  
Président

*[Signature]*  
H. Heber  
*[Signature]*  
George Flamand  
J. Massenot  
*[Signature]*

LETTER TO EMMA THURSBY AUTOGRAPHED BY THE MEMBERS OF THE ASSOCIATION DES ARTISTES MUSICIENS, PARIS, MAY 1879

ah Sébastien  
P. Chabaud  
Eduard P. Chabaud  
Delibes Delibes  
L. Delfosse H. Léonard  
Adolph Blaum ad Capri  
M. Durussel Signautur J. Martin  
Hoffm. Rose A. Guizot  
Oscar Comteant ch Cromat  
Viviers C. Grand M. Vaudier  
J. Parrot  
C. Labey Stecina  
Edmond J. Jugement J. de Bellegarde  
A. Guillot des Saintbris

LETTER TO EMMA THURSBY AUTOGRAPHED BY THE MEMBERS OF THE  
ASSOCIATION DES ARTISTES MUSICIENS, PARIS, MAY 1879 (verso)

come to me. Remedy those points in your voice, which you know of, make the trill perfect, study the repertoire of Scenars, songs and Oratorios you require for Europe, go there by about the middle of October and sing. I guarantee it to you, that you will after one appearance, pocket *every good engagement* and will *very soon* amass a fortune!

My dear child — the churches do not run away, but will be very ready to increase their offers to you, when you return with a *European* reputation!

Show your mother this letter, I am certain she will see the force truth of my argument.

Do not be so undecided and wavering. There are turning points in every one's life, where fortune may be gained at last. *You stand at one now* — be firm and be wise!

Your affectionate friend

Erminia Rudersdorff"

It was not easy to "let the churches go," especially since Dr. Taylor's church, the Broadway Tabernacle, at 34th Street and 6th Avenue, New York, had offered her a salary of \$3000 and the proceeds of a complimentary concert for the ensuing year. This, the highest salary offered a church singer in America, was evidence of the keen desire of the Tabernacle trustees to secure her services. They were even willing to permit her to engage a substitute, if concert engagements required her absence for a reasonable number of Sunday services. This concession, in fact, prompted her acceptance of a contract. There remained only the need of the consent of Dr. Chapin's Church to absent herself from services in April, in order that she might make the decision to go to California. This generous consent she received, and after singing in her farewell service at Dr. Chapin's Church the morning of April 2nd, she departed for the west in the evening with her sister, Allie, on the Gilmore tour, carrying with her the good wishes of a host of friends,

and the compliment of one whose friendship she particularly valued.

"New York March 30. 76.  
331 E. 17th St.

Dear Miss Thursby,

I expect every day to get the first copies of a little song, which I took the liberty to dedicate to yourself. It suits, as I think, your voice very well and might be very effective, performed by a singer like you! Now as I am informed that you are about to leave New York for going to California, you would oblige me to send me your address in San Francisco, where I could send the said copies, as soon as I get them. If I could have the pleasure to see you (before your departure) with me, I would be very happy and agree with any appointment you would make.

Meanwhile I wish you health and the grand success you deserve everywhere and remain

Yours

*not forgetful*

Leopold Damrosch"

Concerts in Buffalo, Detroit, Chicago, and Omaha, Nebraska, attracted large audiences to the gratification of Gilmore, who had assumed a heavy financial responsibility in transporting a large company across the continent. Arriving in Salt Lake City at eight-thirty in the evening of the 12th, after an enforced walk over the damaged bridge at Ogden and reentraining on the other side, the Gilmore company was met by the Fourteenth United States Infantry Band and a cheering crowd of citizens who formed a procession to the theatre to the light of torches, with Emma Thursby, Gilmore, Arbuckle, and Levy enthroned in an elegant barouche-and-four. The theatre reached, there was a rush to get in costume for the performance, Emma Thursby completing her change just in time to appear in her first number, the Polonaise from *Mignon*. En-

thusiasm ran high the next day, prominent merchants closing their stores during the matinée concert given, with special consent of Brigham Young, at the Mormon Tabernacle, that boasted perfect acoustics. However satisfying the concerts were, however pleasing it was for Emma Thursby to raise her voice in the vast auditorium with the Variations of Proch and the "Non paventar" aria of Mozart, she was most of all pleased with the interview granted her by Brigham Young, whose distinguished service in the Mormon Church was to end with his death the following year.

Though the final link in the railroad connecting the East with the West had been laid in 1869, she still experienced all the thrill of the pioneer as the train sped toward California through country that awed her with its grandeur. San Francisco was eager to hear the Gilmore troupe, serenading it upon arrival as Salt Lake City had serenaded it. The City of the Golden Gate had grown rapidly under the impetus given by gold mining and railroad promotion until it showed the evident result of enterprise and prosperity in its citizenry and in its buildings. Bold and still ungainly, cosmopolitan in its population, it was impatient of tradition as it had always been in the brief thirty years of its American ownership, ever ready to fling a challenge and to dare. Indeed, it was prepared to demonstrate an appreciation of good music that would rival that of the East. Its confidence, not to mention that of Gilmore, would be tested with thirteen concerts on thirteen consecutive evenings, beginning on April 17th, together with five matinées.

Gilmore's brightest hopes were realized as audiences ranging from two thousand to twenty-five hundred crowded Mechanics' Pavilion for each performance, and a crowd of ten thousand packed Woodward's Garden for the benefit performance the afternoon of the twenty-third. San Francisco literally outdid itself to attend the show.

“Mechanics’ Pavilion,  
Grand Series  
of  
Promenade Concerts  
By  
Gilmore’s Famous Band,  
New York,  
Fifty Eminent Musicians,  
Assisted By

Miss EMMA C THURSBY,  
The best Concert Singer in America,

Mr. J. LEVY,  
The world renowned Cornet Player,

Mr. M. ARBUCKLE,  
The Eminent Cornet Soloist,

Mr. E. A. LEFEBRE,  
The only Saxophone Soloist in America,  
And many other distinguished Artists.

The Whole Under The Personal Supervision Of  
Mr. P. S. GILMORE,

Projector and General Director of the Boston Jubilees, 1869-1872.”

The concerts reached the height of their popularity the evening of the twenty-fifth, when His Majesty, Dom Pedro, Emperor of Brazil, attended with his suite. The Emperor had good opportunity to observe the excellent band in a program embracing selections from Beethoven, Liszt, Rossini, and Weber; and to hear Arbuckle and Levy in cornet solos. Emma Thursby sang Rode’s Air and Variations and Mulder’s “Staccato Polka,” with “The Maid of Dundee” and “The Last Rose of Summer” for encores. Following the concert the Emperor visited her dressing room, complimenting her highly, praising her effusively for her rendition of Rode’s Variations. She was again the recipient of the Emperor’s praise, following the Gilmore Benefit Concert on the 29th. High praise at every hand notwithstanding, she was relieved when the engagement ended the

next evening after a successful matinée performance in her benefit that afternoon, for the strain of such frequent performances had been great.

The trip home was in the nature of a celebration, since the whole company had reason to be pleased with the tour. Two evening performances and one matinée performance in Chicago at the new Exposition Hall, and one performance in Detroit served further to heighten the pleasure. Chicago turned out to the number of twelve thousand, crowding Exposition Hall on the first night, to inaugurate the Centennial Celebration. To be sure, the crowd came to see as well as to hear, for all knew that Gilmore could be depended upon to provide a spectacle; and none went away disappointed. The program opened with, "Salute to the Glorious Centennial Year 1876, 'Hail Columbia,' Gilmore's Band with Artillery Accompaniment." Mme Eugenie Pappenheim, late of the Wachtel Opera Company, shared vocal solos with Emma Thursby in the sort of program Gilmore loved. Though musically there was much to commend, essentially it was a good show.

Home at last on the 9th of May, Emma Thursby was soon off again for a concert of the Vocal Union in Philadelphia on the 12th. But Sunday the 14th found her home and at her first service in the Broadway Tabernacle, as the season approached its end. June was a quiet month, permitting much needed recreation, and reunion with friends, notably with the ever loyal Achille Errani.

"June 19/76  
N.York

### Miss Emma

Meting the other night Mr Shirmer, he complained very much that you had not been to his Music Store since long time ago, but he hoped that you would not forget him intirely. So it is, my dearest Child, every body want to hear, and see you.

About La Molinara I have arranged some thing, and if you could come at my rooms Wednesday from half past 3, to half past 4 we will see it— Respectfully and

Affectionately yours

A. Errani”

July 11th at last brought an end to the concert season, when she sang at a command concert at the Hotel Buckingham in New York, in honor of the Emperor and Empress of Brazil, who renewed their urgent request made in San Francisco, that she make a concert tour of Brazil under their patronage. Summer was now at hand, but responsibilities still lingered. On Sunday, July 16th, however, having sung in the last summer service in the Broadway Tabernacle, she left for Berlin, Massachusetts, to resume her studies with Mme Rudersdorff.

## *CHAPTER XIII*



The ever restless Mme Rudersdorff had at last found in "Lakeside" at Berlin, Massachusetts, the ideal summer home of her hopes. Surrounded by broad fields and open skies, here was happy refuge from the brick and stone and confinement of Boston. Here, her spirit lightened, she could soar in her love of nature and music, so high, indeed, that the long days of music lessons and household duties seemed never to fatigue. Occasionally a pupil's carelessness would irritate her, bringing a brief shadow over an otherwise tranquil day. Yet these occasions were rare, since she had gathered about her a group of serious pupils, anxious to make progress, anxious to please their earnest teacher. It was a distinguished group, too, numbering the brilliant pianist, Teresa Carreño, gifted also as a singer; and her husband, Emile Sauret, the violinist; Clementine Lasar, soprano soloist of Plymouth Church in Brooklyn; Emily Butman, soprano, also of Brooklyn; Emma Thursby, herself; as well as some five or six other pupils.

Work a plenty there was for the pupils with lessons and practice, but no day was too full with work to allow long hours of recreation. A row on the lake; a game of croquet; a carriage drive through the peaceful countryside, often to nearby towns in exploration; a walk through flowering fields and shadowing woods; a lawn party for friends from Boston or New York; these were the summer offerings of relaxation and fun. But the day's work was fun, too, climaxed by the frequent impromptu evening musicales, when the happy family gathered to sing their songs as the audience of all outdoors looked on and listened and smiled.

Soon there would be eager audiences of people. Indeed, as summer drew to its close, on August 30th, the nearby town of Hudson was the scene of a testimonial concert given Madame by her pupils, a concert that would have graced any platform.

### Programme

#### PART FIRST

Part Song: "When first I saw your face."	Old English Ditty.
Mrs. Allen and the Misses Almy, Souder, Mansfield, Sargent and Parker.	
Aria: "Tu del mio Carlo."	Verdi. Mrs. Emily Butman.
Solo Violin: "Russian Airs."	Wieniawski. Monsieur Emile Sauret.
Duetto: "Sull Aria."	Mozart. Miss Emma Thursby and Miss C. Lasar.
Solo Piano-Forte: "Last Rose of Summer."	Thalberg. Madame Carreno Sauret.
Aria: "Ave Maria." (by desire)	Rudersdorff. Madame Erminia Rudersdorff

#### PART SECOND

Trio: "Le Faceio."	Cimarosa. Madame Rudersdorff, Mrs. Butman and Madame Carreno Sauret.
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OFFICE, 61 WEST TWELFTH STREET. P. S. GILMORE, DIRECTOR.

Private New York Nov 24<sup>th</sup> 1879  
 My dearest friend Miss Thursby,  
 Welcome to me! Age &  
 hundred thousand welcome, again the  
 "Star of the West" shines, and moves, within  
 its ever orbit to give lustre to the nation  
 that adores it. Well have thou fulfilled  
 the prophecy made by your friend the  
 undesign'd but spotless angel at your  
 beginning. May your life long be grace  
 heaven by in costly gifts the hearts of  
 true children, who may only feel while  
 they gaze upon your beautiful face that  
 they are looking ahead listening to  
 the angel call. God bless you dear  
 child is the wish and prayer of your  
 friend P. S. Gilmore

Kindest regards to Mother & family

LETTER FROM PATRICK GILMORE TO EMMA THURSBY, NOVEMBER 1879



*H. Rocher, Chicago*

EMMA THURSBY, 1880

Canzone: "Sei Troppo Bella."	. . . . .	<i>Gordigiani.</i>
	Miss Clementine Lasar.	
Solo Piano-Forte: "The Spring Valse."	. . . . .	<i>Carreño.</i>
	Madame Carreno Sauret.	
Variations: "Deh Torna."	. . . . .	<i>Proch.</i>
	Miss Emma Thursby.	
Solo Violin: "Old Folk's at Home."	. . . . .	<i>E. Sauret.</i>
	Monsieur Emile Sauret.	
Grand Finale: "The Carnival."	. . . . .	<i>Rossini.</i>
	By all the Artists.	

On September 13th the group journeyed to nearby Marlboro for a concert, where an audience that overflowed Town Hall rejoiced in a musical feast that certainly did the town honor. Enthusiastic audiences had brought the satisfaction no artist can deny, yet the pupils were particularly appreciative of the opportunity of singing in concert under the watchful eye and critical ear of Madame. They knew that when they reached "Lakeside" and the privacy of home, Madame would be quick to commend or censure them, as their performances deserved.

When Emma Thursby departed for home on September 15th, she was vigorous in health from two months of rest and exercise and work in the country, and fortified in music from the daily routine of two lessons and regular hours of practice, eager to begin the fall concert season. However, Mme Rudersdorff, returning to Boston the same day to say farewell to her daughter, Greta, who was to sail on the morrow for Algiers to establish her home there, was sad and a little bewildered. Only Richard would be left to her, and she knew how soon she must even make the sacrifice of his companionship, that he might go to England to further his studies in painting. Next day she was back in Berlin, anxious to temper her sorrow with the medicine of hard work. Three weeks later Emma Thursby joined her for a brief visit, uniting with the Rudersdorff musical family in their last concert of the year, at Clinton, on October 9th. Home again, she still depended upon the guidance of Madame.

"12, Hotel Boylston, Boston, Oct. 23d, 76.

### My little Speranza

and: — ‘Elijah’!!! How I do wish you had passed it with me! It is *the* Oratorio and ought to be sung *so* and *no other* way. Dear me, I wish the tabernacle was at Jericho, and then you could come here and we would have *such* a Sunday! Truly — I am not comfortable about it, but then, I suppose, your witchery will make it all right.

Enghedi — or rather: ‘the mount of Olives’ is Beethoven’s very weakest work. It has scarcely one redeeming feature. A trumpery, flourishing song, and a very beast of a Trio. The song is not easy.

I send you a song, a wee thing, which perhaps you know, but I think, with my alterations you might make it quite effective. The cadence must be a sorter kinder ‘don’t know’ style. After every bar, wait a wee, and ‘look over your nose down to the floor’ — as Greta says. Then *rush* the Staccato and the capito?

The ‘Giralda’ I must do at leisure. The Opera has just been produced in London by C. Rosa with *signal* success.

I want you to tell me all you know about Miss Beatty. Who she is, what sort of a voice, how she sings. She has written to me and wants to come here. Would she do to head the Sextett instead of Fannie Kellogg? Fannie has too many engagements of her own, which is disastrous to the Sextett. Can’t you get the girls a few engagements by the end of November? Terms \$250\* and expenses. I am awfully anxious about it.

Yours lovingly

Erminia Rudersdorff

\*or, if they ca’n’t get that \$200

Avete data un poco di speranza al pocero Parigino? Le spero. Oh — whose were those charming songs, Liszt or Wagner — and what are the names? I want them.

Take the ‘Village Smith’ to Schirmer and make him print it and pay for it. Please, speak to him about ‘T’amo d’amor

'Volupino.' I want to have it out. It will sell like wildfire. Why did he not send his daughter to study with *me*? Vienna!!! They'll break her voice."

October closed for Emma Thursby with a concert at the Memorial Church in Philadelphia, in which she sang "With Verdure Clad," her favorite aria from Haydn's *Creation*, one that she sang so often in her regular church work. November found her still in Philadelphia where she sang at the Academy of Music in three concerts of Theodore Thomas' Orchestra, with which she made other appearances in Boston, Brooklyn, and New York before the end of the year. On November 13th, she inaugurated at the Academy of Music in Brooklyn a series of four appearances with Mark Twain, other appearances being in Boston and Chelsea, Massachusetts, and in Providence, Rhode Island. The "Twain and Thursby Combination," along with minor assisting artists, provided an evening of good entertainment, no novel entertainment, in a day when audiences were more pleased with variety than the very best offering of any one art. Mark Twain was no stranger to the lecture platform, having appeared in readings from his own works for a number of years. He had already distinguished himself with *The Innocents Abroad*, and *Roughing it*. Well known as writer and wit, he had not yet, however, reached the literary stature that *Adventures of Tom Sawyer*, published the same year, and *Huckleberry Finn*, published in 1885, would give him. Though ready with words and confident of expression, he was uneasy and apprehensive back stage before a performance, pacing nervously to and fro, and often remarking to Emma Thursby how fortunate she was always to be so self-assured. To be sure, she was uneasy and timid herself, but almost daily engagements in the long seasons had so served to conceal surface indications that no one was aware of her real emotions, and the battle she constantly waged to overcome them.

On each of the "Twain-Thursby" programs Mark Twain chose for reading, "An Encounter with an Interviewer" and "The Experiences of the McWilliamses with Membraneous Croup." Emma Thursby sang from a repertory which included: "Che Groja" of Mattei; the Polonaise from *Mignon*; the Prayer and Barcarole from *L'Étoile du Nord*; and the "Bird Song" and "The Nightingale" by Taubert.

November, rich with its offerings, brought her another valued opportunity when she sang on the 14th, at the Boston Music Hall, in the concert which marked Ole Bull's first appearance in America after an absence of several years. Ole Bull played the Andante in E flat by Mozart, and his own composition, "Mother's Prayer," with organ accompaniment, to receive the plaudits of an American audience to whom he had become a well-loved tradition. Though gifted as a violin virtuoso, Ole Bull had for many years appealed to his American audiences through his engaging personality as well as his art. Emma Thursby's rendition of the Prayer and Barcarole from *L'Étoile du Nord*, and the Variations of Proch, was inspired by the accompaniment of her teacher, Mme Rudersdorff, who, unannounced, came to lend her distinguished presence to the program. In New York, on the 11th, we find her as soloist in the "Reinhard Schmelz First Grand Symphony Concert," at Steinway Hall, contributing "Mia speranza adorata," the "Bird Song" by Taubert, and Rubinstein's "Thou seem'st to me a Flower" to a program that significantly recorded the performance for the "first time" of the Funeral March from *Götterdämmerung*. On November 22nd, the "Bull-Thursby" association was renewed in a concert at Fall River. On this occasion Emma Thursby sang Gounod's "Ave Maria," assisted by Ole Bull and Aptomas on violin and harp. These two associations with Ole Bull marked the beginning of her intimate and enduring friendship with Ole Bull's American wife, the charming and gifted Sara Thorp Bull.

A series of four concerts of Theodore Thomas' Orchestra, in late November and early December, brought Emma Thursby into association with a notable group of artists: Mme Rudersdorff, Teresa Carreño Sauret, Mme Gulager, Anna Drasdil, and the Messrs. Brignoli, Ferranti and S. B. Mills. On December 5th and 7th she appeared in Chicago as soloist with the Apollo Club, that organization, founded in 1873 for the promotion of choral and oratorio singing, that had already contributed so much to the cultivation of the city's musical tastes. December, indeed, moved with the swiftness of the months that were busy with engagements. Moreover, as it closed the old year, Emma Thursby experienced a just feeling of satisfaction, but a very real feeling of anxiety over the important decisions that must shortly be made in the new year. But again the sound words of Mme Rudersdorff came to counsel her:

"12 Hotel Boylston.  
Boston.  
*Saturday morning*  
*Dec. 23d, 76.*

My dearest Speranza,

first of all receive my best thanks for your beautiful and most useful gift. It is lovely in itself and was like your lovely little self to give it me. I pinned it on today.

I hope, you will receive your cider — sent from Lakeside — and nuts and apples — sent from here, all right. Of course, the apples and nuts/except almonds/are Lakesiders.

Now, my dear, about your going to London to sing. You well know, how much I wish you to do so, and how anxious I have long been about it. But, when you go, I mean you to go with a *certainty of perfect success*, and for that certain conditions are required, which I shall tell you frankly and firmly.

But I will first speak about the business point, which I have already several times explained to, but you seem to forget.

The *money* making time for *English Concert* singers is the Autumn, winter and early spring. Then all the large Concerts take place, not so much in London, as in all the provinces, Ireland and Scotland, and that is where and when the money is made.

*Tuesday.* It is perfectly horrid, that I could — well: in the season the concert business goes chiefly into the hands of the Italian Opera singers and the English artistes remain comparatively idle, *unless* they have created a *marked sensation* during the winter season.

*Thursday.* There is some witchcraft connected with this letter. If I am interrupted again, I shall tear it up and begin another one.— So dur I! Well — now let's begin again.

The short and the long is: the proper time for you to go is the autumn, or, in the spring: at the *very latest* to leave here by the middle of March. Middle of May is by weeks too late.

Then, my dear child, when you go to London, it must be, to create a furore. You must be at your *very best* in *every* respect, health, rested, and your memory and voice full of recent teaching. You *always* are at your best, when you leave me after the summer, you are rested, the voice has the bloom of freshness on it, and your singing is the *most* artistic and finished.

If you go in May, you will be at your *worst*, at the fag end of tiring work and travels and with but little preparation, unless, indeed, you come here now.

If you do as *I* would want you to do, according to my best judgment, my most conscientious reflections, you will go by the middle of October next. Spend the entire previous summer with me and perfect your voice and vocalization and be ready for *every thing*, whatever may be demanded of you in Sacred and secular works.—*I* add: some Operas, say *three*: Somnambula, Mignon, and either Ophelia, or Marguerite. Believe me, my dearest child, you will surely be tempted to go on the stage,

and you had better be prepared. Why throw away *thousands*, which you might earn?

This, my little sweet one, is my *best* advice.

The *second* best is, if you *will* go in the late spring: throw up *all* engagements in March and April, and live here to study, going to New York every Saturday. This would be *imperative*, for there are certain habits you have fallen into, which *must* be corrected, before you appear before a London audience, the most serious one is a *tremolo*. You must cure that, before you go.— Here you can live with me.— If you positively decide to go in May, I would say, *come at once*, and fulfill whatever engagements you have, from here, going to NY. every Saturday to Monday morning. If you do that, well, then I should feel *secure*.

Decide at once and let me know your decision, so that I may pave the way for you in London. I have already begun doing it.— I beg you *at once* to send me all the best criticisms, you may have kept.

Now childie—what is it to be? I wish, I could *talk* to you! Writing is nothing!

Once more I kiss you for your lovely pencil, of course, I use it daily.

God be with you, childie, in the coming year, and give you all your heart wishes.

Your affectionate

Erminia Rudersdorff”

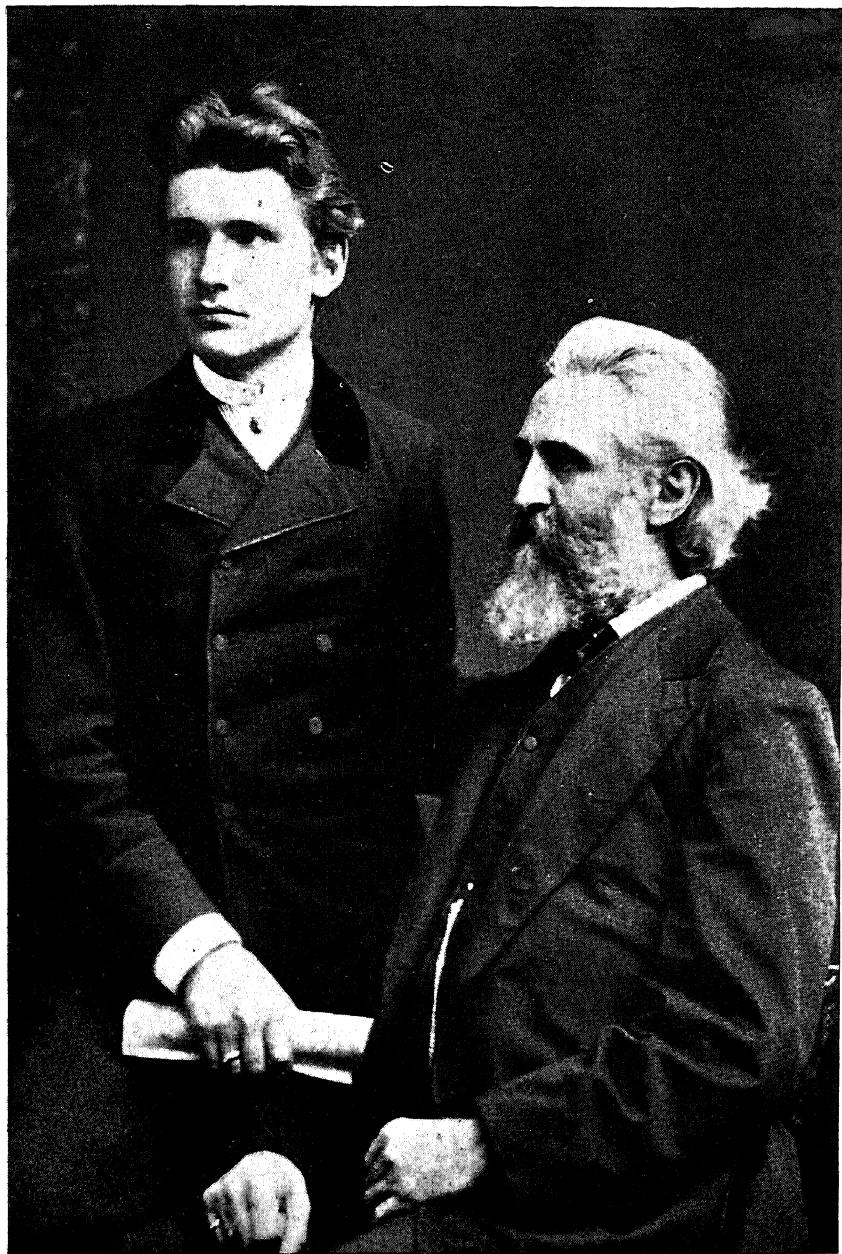
No better counsel could she have had. Much that Madame said she already knew, yet its very statement by Madame gave it unassailable authority. To be sure, she was eager to make the test of Europe. If she wavered, as she did waver, it was because of her essential timidity rather than because of any lack of confidence in her ability to succeed in Europe as she had so notably succeeded in America. And it was because she could not yet

face the thought of leaving her home.

The New Year, 1877, would give her little respite from the necessity of decision, however, for soon the question of going to Europe would cease to be hypothetical. As if in awareness of this, she seemed to tighten her home bonds. New Year's Day found her receiving at home with her mother, her sisters, Allie and Ina, and her cousin and devoted friend, Mary Elizabeth Bennett. The shadow of worry hovered very plainly; the spirit of gaiety and fun was definitely tempered. Should she go to Europe? Should she renew her church contract? She was too concerned over these questions for celebration, however bright the New Year might promise to be. Yet, diverted by a busy schedule of concerts, she would postpone decision a little while longer.

On January 9th she achieved a musical success in Beethoven's oratorio, *Engedi*, given by the Handel and Haydn Society of Brooklyn, at the Academy of Music. Two months before, Mme Rudersdorff had warned of the difficulties of this oratorio, so she had special reason to be pleased. Her testimonial concert at Chickering Hall on the 11th, attended by a large and enthusiastic audience, brought renewed pleasure. Assisting in the program were fourteen vocalists and instrumentalists. Emma Thursby was warmly applauded for her excellent singing of "Dell' Eta mia primiera" from Héold's *Le Pré aux Clercs* to the violin accompaniment of Ferdinand Carri, and of a favorite with her audiences, the "Bird Song" by Taubert.

Apparently she had decided by this time to go to Europe, for she so advised Mme Rudersdorff. But she still reserved decision regarding the renewal of her church contract, believing, doubtless, that she might effect a compromise whereby she could continue her church work through a leave of absence for a short concert season in England. The church, anxious to retain her, definitely assured: "easier work, because of the large repertory that has been established; more musical enjoyment;



*Courtesy of Dr. Walter Damrosch*

DR. LEOPOLD DAMROSCH WITH HIS SON, WALTER, 1880

# STEINWAY HALL,

Friday Evening, April 23d, 1880.

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## Grand Combination Concert

Mr. MAURICE STRAKOSCH has the honor of announcing the first and only joint appearance of Miss THURSBY and OLE BULL in one

## GRAND CONCERT.

The following Distinguished Artists will also appear:

Miss Emily Winant,  
Miss Anna Bock,  
Mme. Chatterton-Bohrer,  
Sig. Brignoli,  
Sig. Ferranti,

AND  
**Mons. Fischer.**

MAURICE STRAKOSCH, Conductor.

ADMISSION, \$1.00. RESERVED SEATS, 50c. EXTRA.  
Seats for sale at Steinway Hall and usual places.

PROGRAM COVER, THURSBY-OLE BULL CONCERT  
NEW YORK, APRIL 1880

far more appreciation than you have hitherto received, and far pleasanter social relations with many very superior people who will prove valuable to you in an artistic point of view"; and an arrangement whereby she might go abroad the following year as early as March or April.

Madame had taken an active role in negotiations with the Broadway Tabernacle, as her letter of early February indicates—Madame who also bore the responsibility of her gifted, versatile son, Richard Mansfield, who would become a great actor despite her wish that he become a great painter.

"12, Hotel Boyleston.

Boston.

Sunday

My little Speranza,

Mr. Dwight called and regretted that the engagements for the last two concerts had already been made. *I* regret that I do'nt believe him. I do'nt think, they have the \$100 to spare!

I want you to let me know by Friday next *latest*, when you will be here, also whether you will take one or two lessons a day, on account of making up my book for the following week.

Have you thought of again speaking to the Philharmonic?

I wrote Mr. Aiken, as probably he today will tell you. I made him a suggestion in regard to your church, which came to me suddenly. I do think, you ought to remain with them somehow. Why not have a substitute (*Comprimaria*) engaged for all the year at a regular salary, who would take your place every time you wanted to be away, and let your self be paid *per* Sunday? I think, it would be a good idea, and scarcely anyone would do better than Miss Turner. How do you fancy this idea? She is looking for a place with about \$1000 a year. Then they might [pay] you for about 20 Sundays at \$100 each time.

Your Photos have gone. When you are here, we must see, if you cannot get a really fine one at Warren's.

Have you taken your Stateroom for May 26th? Do not forget to do so in *plenty* of time, for at that period of the year they are engaged months before hand, and you ought to have a centre berth and sunside.

My sweet, if you know of anyone who would order some of Richie's Watercolours, *catch them*, for the boy is trying to make up a sum to go and study in England in May.

If you should go to Stewart's think, please get me 2 bottles of that Violet perfume which they sell at 50 Cts — you know it has one of those yellow stoppers, with a very small aperture. They ask me 75 for the same thing here. The label says: Atchinson.

Hoping to see you soon, I remain, my good child

Yours affectionately

Erminia Rudersdorff"

February rushed on as Emma Thursby wavered. On the 7th she could have been seen seated with her friends Dr. and Mrs. Chapin of the Church of the Divine Paternity at Chickering Hall, warmly applauding the brilliant American début of her predecessor as soloist in Dr. Chapin's church, her colleague of Milan days, Emma Abbott. But February also brought sorrow and a temporary halt in her concert schedule, with the death of Grandmother Bennett on the 23rd. In this period of sorrow, however, there came a messenger of great cheer, whereupon she finally resolved not to renew her church contract.

The messenger, bearing a flattering contract, was Maurice Strakosch, one of the best known of impresarios. The story is told that Strakosch had first heard Emma Thursby sing but a few weeks before at a Sunday service in the Broadway Tabernacle. However this may be, he was of course well aware of the popularity she enjoyed with American audiences, and well aware of the high favor she had won from Mme Rudersdorff, whom he well knew, whose judgment he respected.

Strakosch's qualifications were unusual. A business man of wide experience, he was at the same time a pianist and a composer who might well have achieved distinction as a musician had he not seen greater opportunity as an impresario. Born in Moravia about 1823, and early trained in music, he completed his studies at the Vienna Conservatory and embarked upon the career of a concert pianist. Whatever aspirations he had as a pianist were definitely stilled, however, when in 1859, in New York, he married Amalia Patti, sister of the very young but brilliantly gifted, Adelina. Thereafter he was best known as Adelina Patti's teacher and manager until her marriage to the Marquis de Caux in 1868. Not approving of the marriage, he resigned and devoted himself to general management and promotion, bringing many great singers to America, and continuing his sponsorship of Italian opera, in which he had been interested prior to his marriage.

The contract which Emma Thursby entered into with Maurice Strakosch, on March 6th, provided that she sing as "Prima Donna Assoluta" in one hundred twenty concerts in the United States, Canada, and Europe, during the year commencing April 1st, excluding the months of July and August. She was to receive \$24,000, or \$200 for each concert, together with all travelling and hotel expenses of herself and a companion. It further provided that if she were required to sing on Sunday nights, she would sing in oratorios only; that she would be privileged to sing at private soirées in Europe, if they did not conflict with her scheduled appearances. She would be further privileged to fulfill several important engagements she had already made, such as the Easter Oratorio and the Triennial Festival of the Handel and Haydn Society of Boston. The contract, moreover, incorporated an important option clause, which privileged her new impresario, Maurice Strakosch, to engage her for the following year under the same terms and conditions, save at \$30,000, or \$250 for each concert, and for

the year next following at \$42,000, or \$350 for each concert.

The press was swift to seize upon news of the “\$100,000 Thursby Contract,” and soon the musical world learned of the largest concert fee ever offered an American singer. American music lovers, indeed, felt a quickening of their pride and patriotism. Emma Thursby, herself, was of course elated, knowing that her income would assure ample funds for the maintenance of her home, and that however wide her travels she could always have some member of her family accompany her. She was also quick to acknowledge her gratitude to Mme Rudersdorff, who had been her able negotiator, who had actually drafted the contract.

By supplementary agreement, the first concert under the Strakosch management took place in Cincinnati on March 14th, followed by concerts in Louisville, St. Louis, Chicago, and Milwaukee on the 27th. The concerts were billed as presenting: “Ole Bull, The Great Violinist,” assisted by “Miss Emma Thursby, The Most Eminent Concert Vocalist,” “Mlle Isidore Martinez, The Charming Young Prima Donna from the Strakosch Italian Opera,” “Mr. Tom Karl, The Eminent Tenor,” and “Mr. S. Liebling, The Distinguished Pianist.” Strakosch had assembled an impressive group of artists, for which his reward had been large and enthusiastic houses everywhere.

An interesting commentary upon the preparation for these concerts was in Strakosch’s request of Emma Thursby: “Will you kindly give me another piece instead of the *Shadow Song* of *Dinorah*. You sing Mozart’s music so admirably and are so identified with it that I should beg you to give me possibly an air by Mozart.” She had conformed by suggesting the first aria of Astraflammante from Mozart’s *Magic Flute*, which Strakosch had forthwith incorporated in his programs. The general approbation of audiences satisfied him of the wisdom of his choice, and served to give her added conviction in the predilec-

tion she evinced for her Mozart repertory of "Mia speranza adorata," "Batti, batti," "Sull Aria," "Ma, che vi fece," and "Che pur aspro."

April commenced auspiciously enough on Easter Sunday the 1st in a performance of Handel's heroic oratorio, *Joshua*, given by the Boston Handel and Haydn Society at the Boston Music Hall, with Carl Zerrahn directing, and featuring an unusual array of artists: Emma Thursby, soprano; Adelaide Phillipps, contralto; Mrs. F. P. Whitney, soprano; Joseph Maas, tenor; and M. W. Whitney, basso. The *Boston Daily Globe*, reviewing the oratorio the following day, commented upon the comparative merits of the two featured singers, the one new to greatness, the other long the distinguished of American contraltos:

"Miss Thursby sang most delightfully, as might have been expected. The purity of her voice, her absolutely correct intonation (so rare a virtue nowadays that we feel it necessary to record its presence whenever we detect it), the delicacy and refinement of her style and the intelligence of her rendering, were, each and all, worthy of the highest praise. And yet with all these attributes she lacks one element — warmth. We ask for nothing better than her performance of 'Hark, Tis the Linnet.' But in 'Oh, Had I Jubal's Lyre,' beautifully as it was sung, the need of more passion, of more fervor, was quite apparent. That these qualities are quite as valuable as those for which we have given Miss Thursby due credit, became clearly audible in Miss Phillipps's performances. We cannot conscientiously say that Miss Phillipps has the fine and sure vocal method of the younger artist, but we have to admit that in her efforts there is generally manifest an earnestness that goes far to compensate for any vocal shortcomings. Her rendering of Othniel's songs — 'Heroes, when with Glory Burning,' and 'Place Danger Around Me' — proved completely the presence of this quality."

When Emma Thursby sang the soprano role in Haydn's *Creation* before the New York Oratorio Society, under the direction of Dr. Damrosch, at Steinway Hall in New York on the 19th, she found an admirer in the critic of the *New York Times*, who did find warmth in her voice:

"Miss Thursby sang with exquisite fidelity, delicate shading and unaffected sentiment. Her experience in church and concert singing has given her a method, which in its breadth of phrasing and dignity is peculiarly adapted to oratorio music. 'On Mighty Pens' she delivered in a noble manner, declaiming it in warm and penetrating accents, and electrifying the house with the clearness, sweetness and power of her higher notes."

While oratorio singing figured prominently in her spring and early summer schedule, Strakosch was sufficient showman to grasp the opportunity of arranging a series of "Telephone Concerts" in which she would appear along with Mme Carreño Sauret, and Signor Tagliapietra, the popular baritone, in her usual repertory, in competition with the latest "Triumph of American Science," "Professor Elisha Gray's Marvelous Telephone." The first telephone instrument had been exhibited by Professor Alexander Graham Bell at the Centennial Exhibition in Philadelphia the previous spring, and the first two way conversation over a considerable distance had been accomplished by Bell in the fall. The matter of original discovery was, however, still in dispute between Bell and Gray, although the former would finally gain the recognition.

When Emma Thursby and her fellow artists appeared with Professor Gray at Steinway Hall on April 4th at the demonstration of the telephone in New York, a large audience found feast for ear and for curiosity, renewing the enthusiasm of the first demonstration, which Emma Thursby had witnessed from the audience. In the latter category the telephone fulfilled its promise as a young and ambitious prima donna. Several piano

solos played by Mr. F. Boscovitz in Philadelphia could be distinctly heard, even if crude in tone, issuing from the mysterious little box which sat portentously on a table that occupied the center of the stage, while a large audience sat in amazement.

In a word picture of Emma Thursby, who also listened in wonder, the correspondent of the *Pittsburgh Telegraph* observed that "She is a little lady, with a bright, pretty face, and very modest, winning manners. There is nothing *stagey* about her at all, and she charms at once by her *comfortable* sort of ways—such as you meet with in a familiar friend singing to you in her parlor. She was dressed in white satin, basque long in the back; skirt was apron front with very full gatherings. The waist and apron were trimmed with ruffles of embroidered satin. Her light brown hair was arranged with finger puffs and frizzes, and she wore solitaire diamond earrings."

She again sang at "Telephone Concerts" in Philadelphia on the evening of the 13th and the afternoon of the 14th, with S. Liebling, the young pianist, replacing Mme Carreño Sauret, and received the ovation Philadelphia audiences always accorded her. The telephone prima donna shared, to be sure, in the success of the concerts. "It is impossible," remarked the *Philadelphia Press*, "to foresee the future of the telephone, for when we look back fifty years who can say what is the promise of the beginning? The instrument is not yet perfect, but it is none the less a marvel."

April proved an altogether busy month for Emma Thursby, distinguished by popular concerts with Ole Bull in New York and Albany, and a noteworthy performance of the *Creation* in New York by the Oratorio Society under the direction of Dr. Leopold Damrosch. On the 26th she journeyed to Boston for a short period of study with Mme Rudersdorff, preparatory to Madame's concert at Union Hall on Saturday evening the 28th.

It was early the following morning when a tired little lady stepped from the Fall River boat to familiar New York

ground. Sunday morning April 29th, 1877, with all it portended, was upon her. For more than ten years Brooklyn and New York churches had been her Sunday home, providing the substantial source of her livelihood. She had learned to love them for their inspiration and for their kindness. Today the long association would end. She was heartbroken. Yet it was a determined young lady who took her accustomed place in the Broadway Tabernacle, and sang her last farewells.

Monday, like each new day, found her restored in spirit and strength, eager for her lesson from Strakosch who was now almost daily giving some of the fruits of his vast musical experience to his new prima donna, and for her first Italian lesson from Dr. Magni. The afternoon brought needed recreation and a well-earned happiness in a farewell reception given in her honor by Mr. and Mrs. M. C. D. Borden, her warmest friends in the Tabernacle congregation. The sad note of the day before had given way to a note of gaiety as New York society offered its best wishes for the future.

Perhaps it was just as well that Tuesday morning sounded a sober note in a frank letter of reprimand and warning from Mme Rudersdorff. Here was sound counsel from one who spoke with authority and with a motherly devotion centered in Emma Thursby, since her son Richard was now in England. He had sailed from New York on April 7th, after having said farewell to his Mother and Emma Thursby on shipboard. No doubt Madame used exaggeration to make her points, yet important points they were that must be indelibly impressed upon the young prima donna.

*"Boston.  
Sunday morning*

My naughty little Speranza,

after heartily thanking you for your ready assistance yesterday, I am going to scold.

My child, you did *not* sing well yesterday. That was not the singing of a faithful student and a great artiste. It was very unfinished, often downright blurred—and—the worst—out of tune. The last whole cadence was so, and you finished quite quarter of a tone flat.

That must not happen again. You have no excuse, you had all your changes and Cadences written three weeks ago, and you owed it yourself to have studied them faithfully and had them perfect. You have not had so many engagements, as to render study impossible, moreover to those who *want* to study, study is *always possible*. Nothing can ever prevent you from singing your scales *daily* without *exception*. When there is no Piano, one can use a pitch pipe or pitchfork to sing scales by in one's bedroom. Do you think, when I was on long tours of months duration, in England, travelling every day and singing every evening, that I *ever* missed practicing my scales in my bedroom? There were certain exercises which I considered as indispensable in the daily routine of life, as eating and drinking.

You have not yet climbed to the summit, but even had you, your work could not cease; to stand still, is to go back, and only unceasing study will preserve eminence. Do you not know the saying: 'Art is long, but life is short'—by that nothing else is meant, but that life is all too short to attain perfection.

Let me beg you henceforth to let it be your *first* duty in life—as long as you stand before the public—to study *daily conscientiously* and to try and improve day by day. Any difficulty in your music *study* slow and do not rest, until you have conquered it. Strike the word: 'impossible' out of your vocal vocabulary. Prepare your music a long time before you require it and commit to memory, as much, as you can. I have written you a few exercises, which shall be your *daily* half hour practice, beginning always with one exercise of strokes.—Be careful to sing the one marked *ppp*, even so and very legato, all the five

notes in one and the same position.—Forget not, that all you will have with me, is from the first of July to the first of September, *only nine weeks*; and that those have to *fit you for Europe*, where such singing as yesterday would at once condemn you.

Now you have had your due. Take it to heart and in future let me *never* have to say this again.

I wish, you could come here *at once* up to the Festival, and fulfil, whatever engagements Strakosch has for you, from *here*. If you preferred it, you could be here with me from the 5th, when Mrs. Milne leaves me. She pays \$15 for her board, and you could have a Piano in the dining room. If you have not to sing on the 5th, you could arrive that morning. Do not forget: at the Festival you have to beat C. L. Kellogg!

I forgot to say to you yesterday: if you have anything new to be made for the Festival will you not try Pierette?

Will you not forget to beg your sister to do that hat?

With much love, my little one

yours affectionately

Erminia Rudersdorff”

Both teacher and pupil were in agreement over the necessity of focusing effort upon the Triennial Festival to be given in Boston in May. Meantime, appearances in farewell concerts to Ole Bull in Philadelphia on the 5th and 7th demanded the pupil's preparation. On the 10th she appeared with the Handel and Haydn Society at the Academy of Music in Brooklyn, again in farewell to Ole Bull. On May 11th she sang at Booth's Theater in New York in a testimonial concert to Ole Bull, which marked that popular artist's farewell to America for the season. If the acclaim he received were any urge surely he would soon return. And surely Emma Thursby might well consider the warm and hearty reception accorded her, a command for frequent appearances. Well, too, she might find

pleasure in the comment of the critic of the *New York Herald* who observed that "Miss Thursby—undeniably the best bra- vura singer on our concert stage—rendered her very difficult selections with that surety and apparent ease which are the marks of a finished artist. It will be difficult to extend Christian forgiveness to Mr. Strakosch when, as he intends, he carries this singer from our shores."

Ole Bull and Emma Thursby were fortunate in the former's farewell tour to have had the assistance of Mme Carreño Sauret and Signor Tagliapietra, two artists who gave distinguished support to any program. On that last evening at Booth's, a little girl of thirteen, pretty, dainty, and unaffected, made her début as a harpist. Every music lover knew and admired her father, George W. Morgan, the dean of organists. And if respect for the father touched the audience with a quick affection for the daughter, Maud Morgan, there was, nevertheless, honest recognition of a budding talent which would rise to its own heights and claim the homage of Americans for many long years.

The Handel and Haydn Society of Boston for its Fourth Triennial Festival beginning on May 16th and closing on May 20th, promised a musical treat of imposing quality and profusion.

#### "PRINCIPAL VOCALISTS.

Soprani:	Miss Clara Louise Kellogg, Miss Emma C. Thursby.
Contralti:	Miss Annie Louise Cary, Miss Mathilde Phillipps.
Tenor:	Mr. Charles R. Adams, Mr. William J. Winch.
Bassi:	Mr. Myron W. Whitney, Mr. John F. Winch.

#### CHORUS OF SIX HUNDRED VOICES.

Orchestra of Seventy Musicians,  
Including the  
**BEETHOVEN and MENDELSSOHN QUINTETTE CLUBS.**  
Organist and Solo Pianist . . . Mr. B. J. Lang  
Conductor of Festival . . . Mr. Carl Zerrahn."

As billed in the programs for the afternoon and evening of May 17th, the afternoon of the 19th, and the evening of the 20th, Emma Thursby sang a repertory which included: "Ma, che vi fece" by Mozart; "I will extol Thee, O Lord" by Costa; "A Song of Victory" by Hiller; "Dell' Eta mia primiera" from Hérold's *Le Pré aux Clercs*; and the soprano solos in Handel's *Israel in Egypt* and Bach's *Christmas Oratorio*. Whatever her selection, music loving Boston took her to its heart, showering its encomiums, while the press spoke forth in one accolade. Indeed, Boston acknowledged her enthusiastically as the brightest star in the constellation that sang at the Festival. Mme Rudersdorff could not have hoped for more; her pupil could not have hoped for so much.

It must have been a welcome change from the exacting schedule of professional engagements for Emma Thursby, when on May 29th she played in a new rôle, in christening the excursion steamer "Columbia," at Greenpoint, not far from her home. The occasions were few when she might join with old Brooklyn friends as there gathered in the great crowd that looked on when she formally sent the "Columbia" on its first voyage down the ways by breaking a bottle of champagne upon its prow, and exclaiming, "I christen thee Columbia, the Gem of the Ocean." This steamer, the new flagship in the service to Rockaway Beach—of happy memories—was 272 feet in length and reputed to accommodate 3500 passengers. Proud were Brooklynites and New Yorkers as well, eager for the day when they might make their first voyage in the spacious "Columbia" to summer haunts they loved.

On June 1st she who had so recently tasted happy reunion in Brooklyn sang in Montreal, where a generous audience was some compensation for another separation from home and friends. Soon, however, the 20th came round, bringing with it her last appearance of the season, in a presentation of Handel's *Messiah* in company with Annie Louise Cary, Alfred Wilkie, and Myron W. Whitney, at the Boston Tabernacle. "Where only big voices tell," Mme Rudersdorff had warned of the Tabernacle, giving her "certain hints about huge halls." Strakosch, too, had trained her for this concert, anxious that she make a notable impression in her final appearance so he might carry with him, when he sailed for Europe on the 30th to book engagements for her, new evidence of her American triumphs. "You cannot be both a flute and a trumpet, so must make the best of it," Mme Rudersdorff had finally counseled.

Boston heard a flute, heard it in its accustomed brilliancy, and bestowed a new wreath of laurel.

## *CHAPTER XIV*



July and August in 1877, as in the previous year, were months devoted to earnest study. Again the scene was Berlin, Massachusetts; again the watchful eye and the critical ear of Mme Rudersdorff guided the young prima donna. Time was all too short for preparation for the forthcoming European tour, teacher and pupil both realized, so the days moved soberly, weighted with an unremitting round of lessons and practice. Sometimes swimming, or picnicing, or visiting with friends from Boston interrupted the day's schedule; but even recreation seemed fraught with a sense of the seriousness of the task that must be accomplished. Europe would soon judge Emma Thursby; and that judgment must be a vindication of the teacher who had so proudly heralded her, as well as of her, herself.

The fruits of the weeks of study were first demonstrated in Philadelphia on August 29th, in a concert in the Main Building of the Centennial Exposition before an immense audience,

numbering most of the governors of the states. The brilliant pianist, Mme Carreño, Gaston Gottschalk, the basso, and a large, well-trained orchestra were accomplished contributors to the program which, however, centered in Emma Thursby, who received a tumultuous ovation that sounded to the very reaches of this reputedly largest building in the world.

Well it was that she might bring home with her this striking evidence of her popularity, for the days immediately ahead would bring her a bitter disappointment. Indeed, on September 20th, there came a letter that quite startled her, even though she had been forewarned of its content by Robert Strakosch, son of Maurice Strakosch, when she met him in Philadelphia on August 28th.

“Charing Cross Hotel  
London Sept. 3rd 1877.

My dear Miss Thursby

I cannot tell you how sad and afflicted I feel in writing you this letter. Since I left you I have done all my possible in order to prepare your career in Europe and to obtain engagements for you here. But I am very sorry to inform you that I have not succeeded. I have of course spoken to all managers and all interested in Music with all the enthusiasm I feel for your splendid gifts, but the condition of your engagement with me are of such a nature, that I have not been able to obtain anything like the terms of your engagement with me. From all I have heard in England there is a *most magnificent opening* for you here and if you would come here and be satisfied for 6 months with the sums which *I would obtain for you* (I would not ask anything from you and work for you) I am as sure as I am of anything in the world, that you would make a most splendid career and *after* earn more in England than you have any chance of ever earning in America. Unfortunately I have not the means and it is absolutely impossible for me to carry out

your present engagement in Europe.

I have telegraphed to Mr. Schwab and my brother Max if they would not carry out my engagement with you in America, but received a reply that they could not do it on the conditions of our agreement. I have then telegraphed them again to beg you to change the terms or to resiliate and annul our contract as *I am unable to return this winter to America*. As there will be no artists coming to America next winter from Europe I have no doubt that the American artists of whom you are the bright ornament will have a great chance of obtaining good engagements and you in particular are sure to obtain the most lucrative. Now what I would propose to you would be to select from the following alternatives.

I— Will you alter our engagements so that my brother and Mr. Schwab could carry it out.

II— Will you come to Europe and receive all the sums I could obtain for you for six months.

III— Will you *resiliate* our engagement.

I authorise you by this lettre to select one of the three propositions hoping however you will not select the last one. I tell you once more that you cannot imagine how grieved I feel in being obliged to make you the above propositions.

I remain for the present in England and when absent the letters or telegramms are immediately forwarded to me. I beg you therefore to telegraph and write me here informing me of your decision.

I have been very sorry not to have received your news since my departure from America. I hope and wish from all my heart, that you and all your dear family have been and are in good health. Have you continued your studys with excellent Madame Rudersdorff? Although I have not written to you you may be assured that I have continually thought and spoken of you. I should be really so happy to see you again dear good Miss Thursby. *Make an effort and come here*. Give farewell

To mark even of King this Series is respectfully inscribed to the Publisher.



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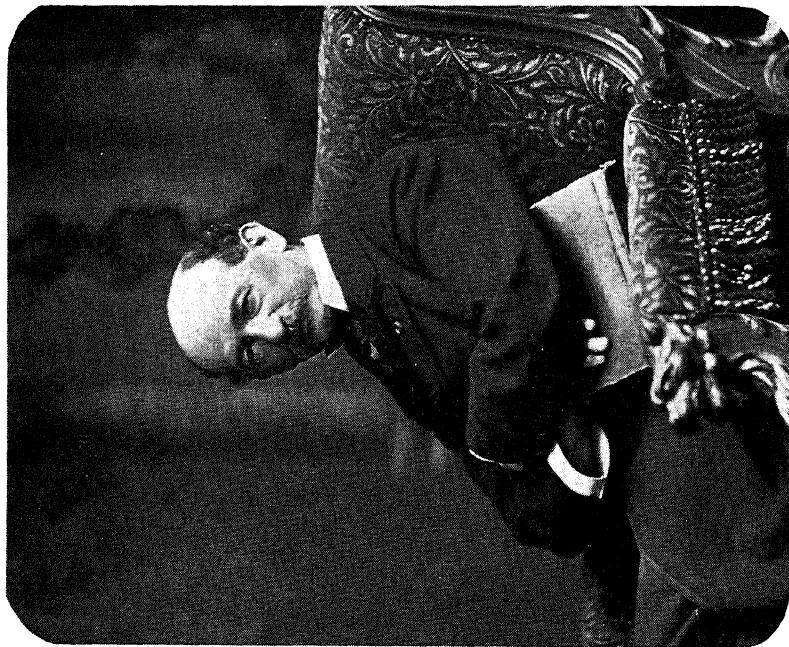
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MUSIC COVER, ABOUT 1880

"TO AMERICA'S QUEEN OF SONG THIS SERIES IS RESPECTFULLY INSCRIBED  
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Hansen & Weller, Copenhagen

Watery, Paris

MAURICE AND AMALIA PATI STRAKOSCH



concerts in New York, Boston, Brooklyn and Philadelphia and then come here. But you must be satisfied in earning *modest salarys* for the first six months in Europe. I beg you to remember me kindly to all your dear family and also to Mad. Rudersdorff. In the hope that you will take my proposition in a friendly spirit and assuring you that whatever may happen I am most anxious and ready to do anything for your welfare. I beg you to believe me my dear Miss Thursby.

Your ever affectionate  
and devoted friend

Maurice Strakosch

P. S. If you need Verdi's Mass de Requiem please write or telegraph me and I will send it to you immediately. I have the score and orchestra parts here in London."

She was disappointed, but more hurt than disappointed. She had believed in Strakosch, admired him. Had he failed her for reasons beyond his control? With her strong instinctive dislike of believing ill of anyone, she parried the question. Furthermore, there were contractual matters involved, in which she knew she was poorly informed. So she hastened to write to Mme Rudersdorff for advice. Meantime, however, she cabled to Strakosch, requesting permission to arrange concert engagements for herself, and received his cable reply, at once, granting the request. Madame, too, was quick to reply, launching into invective that must have startled Emma Thursby as much as the Strakosch letter itself.

*"Lakeside, Berlin, Mass. Sept. 24th 77.*

My dearest child!

Strakosch is, what he is:—an Impressario.

They are all alike. They only know how honesty is spelt, not how it is meant. An Impressario takes a man down from the gallows, if he happens to need him. And when he has done with him, he hangs him up again. The Contract which really

binds and ties a manager to keep to his word, has yet to be invented.—

The most honest man living, if he becomes an Impressario, sheds his coat there and then, like a lobster, and slips into a new one, of the most elastic and indefinable discription, Chamaeleopardic.

That Strakosch should throw you up, because he can catch Patti, by *sticking* to her, does not astonish me at all. It would very much surprise me, if he did not do it. When he made his contract with you, he did not guess, that Madame la Marquise de Caux would abandon husband, honour and social position to gain:—a Nickel! Doing it, she gave herself into Maurice Strakosch's hands, and he would not be he, were he to relinquish his grip of her.

His breach of Contract I condone, because he is an Impressario and therefore a fraud. But for his manner of breaking it, there is no excuse. It is simply *disgraceful*. I suppose, he has an impressarionic excuse: that he did not want to liberate you, before he was quite sure of Patti. What you suffered by this delay and vacillation, he did not consider and there lies the shamefulness.

I would resiliate under '*protest*' claiming that he caused you a loss of, say \$10,000, by not giving you due notice.

To Europe, however, you *must* go, and I will at once take preparatory measures. As soon, as I have my answers, you shall know. You must be ready to be there by the middle or end of April. This you must make a point of and not lose sight of for an instant.

My dearest Greta has a baby—a little *girl!* She was confined Sept. 4th—Gaston wrote a delightful letter.—I wish you would write to her: Madame Battanchon, Union Agricole du Sig, department d'Oran, Algerie, via France. She would be delighted.—You know what hard times they are having.

Also Sarah has a baby, born Saturday. Such a pretty little

boy. We are going to have a grand Christening. I wish you could come.

With much love

Yours affectionately

Erminia Rudersdorff

Ina must buy liquid paints in tubes, made by A. Lacroiz of Paris and London. She will get them at any of the principal Art stores."

Madame's indictment of the whole managerial profession would appear hardly warranted. Yet, she was no doubt accurately voicing her own broad experience. And surely Strakosch's action was patently questionable. In surmising that Strakosch was following the trail of his old pupil, Adelina Patti, who had forsaken her husband, the Marquis de Caux, apparently under the influence of the tenor, Nicolini, Madame may well have been right. At least the weight of circumstantial evidence would fortify her conjecture, for winter would find Patti and Nicolini engaged in a highly successful season in Italy, curiously enough under the management of Maurice Strakosch.

Emma Thursby was anxious to forget the default in contract, anxious as she always was to avoid any unpleasantness that might make her think ill of anyone. But upon the advice of Madame, confirmed by that of an able lawyer, a new adjunct in her career, she wrote Strakosch, advising him that she would expect to be reimbursed for any losses due to his default. She did so mechanically, however, knowing well that she would never enforce her demand. Then she dismissed the whole affair from her mind, and settled down to planning the fall season.

"Maurice Strakosch, Esq.

Dear Sir:

I was greatly surprised by the contents of your letter of Sept.

3rd. It seems to me a very late day, after more than seven months of the season for which you engaged me has expired, for you to discover your inability to carry out the terms of our contract.

Including the time spent in arranging for our agreement, I have been for considerably more than seven months placed in a position where I could not accept any other offers, much less seek for other engagements. And it is now far too late to put myself back in the position which I might have occupied had you made no contract with me.

Under these circumstances, I must really decline to release you from your liability under the contract. But as the contract has been finally broken on your part, and as I have received your telegram from Brussels giving me permission to sing on my own account, I shall make the best arrangements I can to diminish your loss, but shall be obliged to look to you for protection against any loss which I may sustain.

Sincerely,

Emma C. Thursby."

After an appearance in Philadelphia on September 26th, she returned to New York, appropriately enough making her first appearance of the season in Gilmore's Benefit at Gilmore's Garden on October 11th. Familiar she was with this huge wooden amphitheatre, one that, it would seem, only a P. T. Barnum could conjure up. Indeed, Barnum it was who in 1873 had developed it upon the site of the Harlem Railway buildings, the square block bounded by Madison and 4th Avenues and 26th and 27th Streets, about two years after the Grand Central Station at 42nd Street had become the terminal of the railroad. Here it was that Barnum had confounded the public with his huge spectacles; here it was that Gilmore, sharing Barnum's craving for sensation and size, had succeeded the latter in May, 1875, in turn to confound with his huge band con-

certs, that often featured upward of one hundred musicians. Here on this site, already so steeped in the tradition of American theatrical promotion, would one day rise the great Madison Square Garden, and still later the handsome edifice of the New York Life Insurance Company.

Assisted by such artists as Signors Brignoli and Tagliapietra, and flanked by four bands under the direction of the popular Patrick Gilmore, she rose to heights she had never surpassed, if even equalled. Perhaps she secretly felt she was vindicating herself; perhaps the enthusiasm of the great audience inspired her. At all events, she received a testimonial she would never forget. That capable critic, Andrew C. Wheeler (Nym Crinkle) captured the spirit of the testimonial for his column in the *New York Sun*, the following Sunday:

“What a skylark voice Thursby has!

“Like most American singers, she astonishes us with her brilliancy of utterance oftener than she moves us with her depth of feeling. She sang the other night to ten thousand people in Gilmore’s barracks. Such an audience one seldom sees anywhere. It filled all the long parallels of seats, flowed in dense human waves over the parterres, and choked the promenades.

“Coming after the crash of the military bands this jet of soprano was not unlike the tinkle of the misty fountain down there by the entrance compared with the cataract that tumbles at the other end. And yet the great mob was hushed and stood still. For a few minutes, during which she was warbling Proch’s variations, the sound of the multitudinous feet on the gravel walks ceased, and even the German waiters waited.

“It was a clear bell-like voice that penetrated to every part of the vast space, and looking at the slender figure standing there in Gilmore’s sea of musicians, reaching every ear in the assembly with fluent ease, the wonder of it was that one small singer could do so much.

"You know Proch's variations, for you doubtless heard Di Murska sing the composition, or perhaps you recall Peschka-Leutner's broader treatment of it. It is a purely soulless problem of execution, a nodus of runs, trills, and intervals, made for such human canaries as have voices of extraordinary compass and fluency. It was fashioned to show that now and then a singer can do with her voice what Levy does with his cornet or Vieuxtemps with his violin, and so it passes for a show piece, and was properly enough given at this great show.

"But its effect upon the audience was magical. When the staccato runs and the roulades were over, and the singer slowly disappeared in the mass of musicians, the people took a long breath. There was a second or two of silence. Then there broke out all over the house such a spontaneous and unanimous cry as one seldom in a lifetime hears. The great wave of applause rolled down from the long galleries and heaved in a monster billow across the immense space between. There were ten thousand hearty dissonances in that one recognition. It must have been three minutes before the vocalist made her reappearance, and then the galleries blossomed in a moment like a vast cotton field, and nothing could be seen but three acres of fluttering handkerchiefs.

"Miss Thursby never saw anything like it before. She trembled a little, as indeed did all her friends. But there was no tremor in her voice as she sang the old ballad. The same skyey notes, some of them seeming to twinkle in their altitude with starry brilliancy; the same absence of effort; the same voluble and spontaneous utterance as before; the same clean, sharp delicacy and precision of execution; the same noisy and demonstrative applause."

It was her greatest triumph, said "Racine," the music critic of the *Evening Record*: "An audience of 10,000 besides the orchestra and chorus of 500 were all swept away by an enthu-

siasm such as I have never witnessed in any country.

"Let me note an illustration, however, of American coolness in the midst of tumult. 'Sir,' said a lady to me, as I descended from the seat on which I stood like a lunatic cheering with the crowd, 'Can you tell me how she is dressed?' 'Madam,' I said solemnly, 'Her dress is cut bias.' She took my place in the chair, made a careful survey, and came down with a sigh of relief. 'No,' she said, 'It's gored.' "

What woman would not be interested in a gown even in the midst of a tumult? To be sure all ears were attuned to the voice that sparkled and scintillated. But all eyes too were focused upon the little lady whose simplicity and demureness seemed to belie the notes that penetrated to every ear. What did she look like? Her face, her hair, her gown? Some few were fortunate enough to make her acquaintance and answer these questions for themselves. But most of the great audience, and the greater American audience, would have to depend upon the newspapers—or stand on their chairs.

The season was now under way, and after appearances in Providence, Rhode Island, and Hudson and Stapleton, New York, she embarked upon a tour of northern New York as soloist with Theodore Thomas and his sixty-piece orchestra, visiting Utica, Syracuse, Albany, and Troy. It was no small distinction to appear with the sometimes irascible but always meticulous musician, Thomas. The success of the short tour gave great satisfaction to both associates. The association was again renewed on the 29th of October, at the Academy of Music in New York, this time with Emma Thursby retaining Theodore Thomas and his orchestra, as well as Pasquale Brignoli, S. B. Mills, and Geo. W. Colby in her own "grand concert." Few were the artists or managers who would risk their reputations in a concert at the Academy of Music. But she dared and succeeded in such a large measure that friends

and music lovers were pleasantly surprised.

It was not only a large audience that greeted her but a brilliant and distinguished one, a Nilsson or a Patti audience in character. It was a warm and sympathetic audience, too, that came to praise a particular favorite, though there was much to praise in the selections of the assisting artists. Signor Brignoli sang Arditi's "Colli Nativi" and Sullivan's "Love once again" with his usual command. Mr. S. B. Mills played three piano solos, a waltz and tarantelle by Chopin, and one of Liszt's Hungarian rhapsodies unfamiliar to New York audiences. Theodore Thomas and his orchestra gave accomplished performances of Mendelssohn's *Fingal's Cave* overture, the Larghetto and March Tempo of Raff's *Lenore* symphony, Saint-Saëns' symphonic poem, *Phaëton*, and Litolff's *Robespierre* overture.

For her own selections Emma Thursby first chose the second aria of Astraflammante from Mozart's *Magic Flute*, in which, said the *New York Daily Tribune*, "She displayed to the greatest advantage her elegant staccato." Continuing, it commented that she sang "The famous aria with two flutes from 'L'Etoile du Nord,' an admirable exhibition of smooth but very difficult vocalization; and, with Sig. Brignoli, Arditi's duet 'Una Notte a Venezia.' To these she added, in compliance with repeated recalls, an arrangement for voice of Weber's 'Invitation to the Dance,' with orchestra accompaniment—an arrangement more interesting, we must say, for the opportunity it affords a gifted singer than for its own sake; then a pretty ballad, and finally 'The Last Rose of Summer.' Miss Thursby's place in the front rank of American vocalists is so well assured that it is only necessary to say that the best qualities of her voice and style were exhibited in these various selections."

Success spoke up in many ways. She would not forget the sight and sound of that brilliant and enthusiastic audience. She could not forget the net return from the concert, of \$1,671.01, for it was unmistakable indication of a popularity

that no other singer in the concert field enjoyed. And somewhere in her heart echoed the praise of one humble admirer whose plaintive wish had been granted.

"Miss Thursby,

Please may I hear you sing at the Academy, If not can I please hear you anywhere in the city, I cannot pay much but I do wish to hear you always. There is something in your voice which inspires me, I am not myself. Oh Miss Thursby I love music and God himself has made you all music, How he must love you. How many aching hearts have you cheered by that bird like musical voice, which God has bestowed upon you. Every time you sing Then would I fly away and be at rest. My very heart seems to stand still, until the last rest (i.e.) heaven seems to open. Miss Thursby can you hear your own echo, tis next to the angels. You may think I am very enthusiastic, I have always regarded you as something more than human. And I thank dear Mrs. Berry for introducing you to one so inferior to such a wonderful exquisite Musical Lady, as you. Please let me hear you sing. What is the least price and will they let me hear you. That is the people. I am colored perhaps it is against their rules. If it is I can't go, but I do want to hear you.

A lover of Music

Letitia D. Wright  
20 East 165th St.  
Morrisania."

Not only was Emma Thursby taking just pride in the acclaim which followed her everywhere, but just satisfaction in the knowledge that, the Strakosch breach of contract notwithstanding, she was able to book concerts with ease, actually finding it difficult to choose from the many offers of engagements which came to her from all over the country. Nor was she suffering any financial loss from the breach of contract. On the contrary, at the close of the year she found herself enjoying a

better financial position than she would have enjoyed had the Strakosch agreement remained in force. Yet, however great her gain, the loss of energy expended in negotiating engagements was an undeniably real one. Doubtless she would have been completely overtaxed by these negotiations had not Mme Rudersdorff, now giving singing lessons in New York at the Belvedere House, stepped forward to aid with her accustomed force.

More and more she was realizing that she had dedicated herself to a strenuous career, one that had already become so exacting in its demands that little time was left for quiet recreation and reunion with family or friends. Fame was offering some compensation for both Emma Thursby and her family, but nothing could completely compensate for the growing loss of the amenities of home and fireside. Her mother, or, more often, her sister, Allie, always accompanied her on her tours. Soon, little Ina, now grown to young womanhood, would join the select group of her companions, little Ina who possessed in her own right, as the capable judge, Achille Errani, testified, a coloratura voice that compared very favorably with her sister's. And meanwhile, Lewis and John, now boasting man's estate, were invaluable aids in the innumerable duties that grew out of their sister's career. Here was a family united in furthering the career of one; here was mutual understanding and devotion that was complete and idyllic; but here, too, was a family whose dedication to the brilliant career of the one would in turn quite involuntarily bring about the subordination of the talents of the others. If Emma Thursby's family was a great responsibility to her, it was a responsibility she had generously encouraged and one she would never have relinquished. To be sure, it was a responsibility that was at the same time a dependence.

The busy schedule left Emma Thursby very little time for reflection. On the 1st of November, Boston welcomed her en-

thusiastically at the Music Hall. Then the middle west claimed her as soloist in a series of testimonial concerts given to the young American pianist, Julie Rivé-King, in Milwaukee, Chicago, Cincinnati, and Columbus, allowing time out for a performance of the *Creation* in St. Louis on November 8th. On the 19th she was back in Brooklyn, receiving the testimonial of a great gathering of home folks at the Academy of Music. Again she had reason for rejoicing in the rewards of years of hard work and sacrifice. Brooklyn heard her in "Caro Nome" from *Rigoletto*, and in the première of "Oh, hush thee my baby," written for her by the pianist and composer, A. H. Pease, who accompanied her; and in the encore numbers, "Somebody," "The Last Rose of Summer," and Eckert's "Echo Song." The program enlisted as assisting artists: Anna Drasdil, Joseph Maas, W. T. Carleton, and A. H. Pease.

After an appearance the following night at Steinway Hall, New York, she embarked upon a month's tour of Eastern cities under the management of Clarence D. Hess, in which she gave seventeen concerts, receiving a net guarantee of \$3400, all expenses being paid by the management. This was her second "managed" tour. Of one thing it convinced her: that Hess could not boast the genius for management and promotion that Strakosch had demonstrated in their short association. The tour did provide many pleasant interludes, the visit in Washington standing out conspicuously. Two concerts at Lincoln Hall proved a financial as well as a social success, the latter concert being attended by Mrs. Hayes, the wife of the President, as well as by many in the official family. President and Mrs. Hayes indicated their pleasure in her singing by honoring her with a reception and musicale in the East Room of the White House on the evening of November 27th. One Washington newspaper after numbering the distinguished guests, commented enthusiastically but inaccurately:

"This was probably the first musical reception ever given at

the White House, but it is trusted that it will soon be followed by other like events. If musical receptions were common at the White House it would not be long before they would become fashionable in the society of the capital."

It is not surprising to find Emma Thursby in oratorio performances as the year drew to a close, for this was the oratorio season. On December 23rd she appeared at the Boston Music Hall with a distinguished group which included her friend, Annie Louise Cary, in Bach's *Christmas Oratorio* and Saint Saëns' *Noel*, the reliable Carl Zerrahn conducting. Her singing of Randegger's "Save me, O Lord," in solo on this occasion, marked her first rendering of a composition by this composer and teacher, well known especially in the English musical world. On Christmas night she again appeared, this time in the soprano rôle of the *Messiah*, which she repeated in New York at Steinway Hall, on the 29th. At a benefit concert for the Industrial School in Chickering Hall, on the 27th, she sang in association with her Brooklyn colleague, Anna Drasdil; the accomplished pianist, Maximilian Vogritsch; and the promising young American violinist, Leopold Lichtenberg, pupil of Wieniawski.

Familiar and always friendly Boston was again the scene of a Thursby Concert as January 1st proclaimed the New Year, 1878. There were many concerts and many duties to crowd into the few months that remained before her departure for Europe, so well it was that she commenced her task promptly. In fact, when May 4th signaled her departure for Europe, the record would show sixty concerts given in a wide area of the East and Middle West. Accustomed as she had become to her concert tours, the schedule she planned was nevertheless exacting upon her art and her energies.

Very little time now for recreation or even rest! There were her lessons from Mme Rudersdorff and Madame brooked no leniency in these, so important as preparation for her Euro-

pian appearances; then there was the major undertaking of arranging for the various members of her family. Her mother and sister, Allie, would accompany her abroad, and Ina would follow later for her summer holiday. Brother Lewis would go to Florida to establish himself in orange growing, while John would continue in his hat business. The family home on Lee Avenue would be rented in final preparation for the absentee family. And surplus monies, now substantial, would be invested in Government Bonds.

As the months progressed, however, there was much to enliven the days of hard work. Her success on the 16th of January, when she appeared at the Brooklyn Academy of Music, with Mathilde Phillipps surveying all with critical eye and ear from a box, would live in her memory. So would her appearance as guest soloist of the Vocal Union of New York—that organization of amateurs formed for the promotion of glee and madrigal singing under the presidency of the socially prominent Lloyd Aspinwall, and under the patronage of the aristocratic Mrs. John Jacob Astor and a group of fashionable colleagues—in its initial concert, at Chickering Hall.

February offered a strenuous tour managed by Geo. W. Colby. An artistic rather than a financial success it was, demonstrating again the need for a promotion genius such as Maurice Strakosch. But public and critics were everywhere laudatory of Emma Thursby, and her company which comprised William T. Carleton, the well-liked English baritone; A. H. Pease, the pianist; and the seventeen-year-old Leopold Lichtenberg, who, proving the prophesy of his master, Wieniawski, had won immediate recognition.

When May 5th was determined upon as the date of departure for Europe, Emma Thursby found herself confronted with requests for farewell concerts that quite outnumbered the days remaining, days already filled with the duties of lessons from Mme Rudersdorff and the final preparations for the

trip. She of course acceded to the pleas of her old friends of the Bedford Avenue Reformed Church and Plymouth Church. Farewell concerts at the Academy of Music in New York and at the Academy in Brooklyn were also indispensable. And she set April 30th as the date of her Boston farewell at the Music Hall in acknowledgement of the petition of Governor Rice, Mayor Pierce, and a large group of Boston admirers.

*"Boston, April 8, 1878.*

Miss Emma C. Thursby:

The undersigned, among others who have enjoyed the pleasure of your musical performances in Boston and elsewhere, desire to offer you a testimonial of our high appreciation of your rare professional gifts and accomplishments, and of our respect and friendship, in the form of a complimentary concert, to be given in this city at such time, previous to your departure for Europe, as may best meet your convenience and pleasure; and we cordially ask that you will kindly meet us in this request.

With great respect and esteem, we are

Yours very truly,

Alexander H. Rice	W. H. Kennard
H. P. Kidder	Wm. W. Tucker
Oliver Ditson	S. D. Warren
Alanson W. Beard	Edwin B. Webb
O. W. Peabody	Henry H. Hyde
Henry L. Pierce	John B. D. Cogswell
John W. Candler	G. S. Hillard
Wm. Gaston	A. L. Coolidge
John D. Long	William Claflin"

Time she did have to accede, no wonder, to the request of Thomas Edison to make a record of her voice for his latest invention, the phonograph. And laugh she did, hysterically, in the midst of her song as she thought of the miracle of recording on tin foil a human voice. Yet these were days of miracles, she

who had met the first telephone face to face but a year before well knew. However, a little confounded she indeed was when at a demonstration of the phonograph at Association Hall in April, the operator announced over the phonograph that she would give a farewell concert at the Bedford Avenue Reformed Church on the 24th, the piece of tin foil upon which the message was impressed being later presented to her. What a fantastic world this was, growing up around her, she thought.

Brooklyn saw her in final farewell at a concert at Plymouth Church on May 2nd, and New York at a concert at the Academy on the following night, the conductor on both evenings being the English composer, Frederic Clay, chiefly known to American audiences through his popular song, "She Wandered Down The Mountain Side." Evidence of her position in the American singing world at this time, and in particular of her splendid farewell performance at the Academy in New York was the comment of the critic of the *New York Herald* on the following day, May 4th:

"From the ample storehouse of Mozart's concert-arias, upon which she has drawn so often before, she selected the recitative and rondo, 'Mia speranza adorata,' which Mozart wrote for his sister-in-law, Aloisia Weber. It is brilliant and difficult 'exhibition music.' Elegant in form and phrase, like almost all Mozart's arias, it is nevertheless chiefly prized by soprano singers because it tries the timbre of the voice in nearly its full range, tests the training of the vocalist, and abounds in opportunities for the display of exceptional accomplishments. The warmest praise must be given to Miss Thursby's execution of this trying number. In such things she is easily the first of our singers; we have no other soprano who unites equal purity, freshness, and compass of voice with such thoroughly good vocalizing. When Miss Thursby appears in London it will be gratifying to be able to prove not only that America produces young ladies with sweet voices, but that New York knows how

to teach them to sing."

America wished Emma Thursby *bon voyage* and great achievement. America knew that she would acquit herself nobly in her engagement as soloist at the London Philharmonic on May 22nd. And Frederic Clay saw fit to write Arthur Sullivan, most influential of English musicians, an unqualified tribute:

"May 3rd 1878.

To Arthur Sullivan

My dearest Boy,

This letter is written in order that you should become acquainted with Miss Thursby, who takes it with her to England tomorrow. It is as you know the first and only letter I have sent you and do so with unusual pleasure, because Miss Thursby is a charming young lady, and also a very complete and remarkable singer.

She is, in fact, an artist of the Highest class—a voice of perfect youth with art of ripe experience. It will be sufficient for you to hear her to know that I have not exaggerated her merits—her success here is *enormous*.

I have told her that whatever may be her views, no one can advise her like yourself. I have also told her that when I ask you to give her your counsel, and your experience that I am drawing a 'blank cheque' on you which I *know* will be honoured!

I need not add more. Please give this young lady your best assistance and advice. You will begin by doing so for *my* sake—you will end by doing so for the sake of her unaffected manner and her admirable art.

Ever your affectionate

Frederic Clay"

Early Thursday afternoon, the 4th of May, Emma Thursby, her mother, and her sister, Allie, boarded the "City of Berlin,"



*Edmund Risse, Berlin*

EMMA THURSBY, BERLIN, 1880



*Hansen & Weller, Copenhagen*

INA AND EMMA THURSBY, COPENHAGEN, 1881

escorted by a large party of family and friends, conspicuous among whom were Mme Rudersdorff who had done more than anyone else to achieve this voyage of discovery, and Achille Errani, always her valued counselor. It was a happy ship, honored by a more than ordinary list of notables: the Australian Cricket Team, and Gilmore with his band, sixty strong, were conquest bound; "Ike Marvel" would proceed to Paris to represent the United States at the Exposition; Alfred Cohen, of Bonanza fame, was doubtless enjoying his increment. Indeed, it was a ship, as the *New York Herald* would have it, "freighted with the 'promise and potency' of illimitable musical endeavor, a fair complement of muscular Christianity, opulence on a holiday and doubtless various possibilities in the direction of mal de mer."

## *CHAPTER XV*



**H**owever pleasant the associations of the voyage, Liverpool proved a welcome haven to the family Thursby after ten days of seafaring. And London, offering a comfortable apartment that had been arranged for by Mme Rudersdorff, seemed like home the very first day after a cordial welcome from Signor Randegger, one of the most distinguished vocal teachers in London, who, upon the recommendation of Mme Rudersdorff, was to become Emma Thursby's teacher. Next day, anxious to make the most of time, she and her mother began the long rounds of calls with letters of introduction, which took them to the musical luminaries, Sir Jules Benedict and Sir Michael Costa, Arthur Sullivan and Charles Hallé, and to such others in the musical fraternity as James Davison, Stanley Lucas, Arthur Chappel, Carl Rosa, Henry Jarrett, "Colonel" J. M. Mapleson, and Frederick Gye. A week had passed in friendly London, when, on May 22nd, she made her *début* at the concert of the Philharmonic Society at St. James Hall, scor-

ing a success which at once signalled her acceptance by English critic and music lover. The newspapers of London were generous in their praise of the American visitor, echoing the appraisal of the critic of the *Academy*:

“The special feature of the sixth Philharmonic Concert, given on Wednesday evening at St. James’s Hall, was the first appearance in Europe of the American singer, Miss Emma C. Thursby. Readers of American musical papers will not need to be informed that Miss Thursby has been for some time one of the established favourites of our cousins across the Atlantic; and the success achieved here during the last few years by two other American vocalists—Mdile. Albani and Mrs. Osgood—naturally caused Miss Thursby’s appearance to be awaited with interest. It may be said at once that the lady more than satisfied all reasonable expectations. She has a high soprano voice, of considerable power and sympathetic quality, extending to the E flat in alt.; she sings with genuine feeling, and with an unaffected style, which at once commended her to all lovers of pure music. She chose for her début Mozart’s concert-aria ‘Mia Speranza Adorata’ and the well known ‘Jours de mon enfance,’ from Herold’s ‘Pré aux Clercs.’ Her success was unmistakable, and we gladly welcome in her a valuable addition to the ranks of our soprano singers.”

But best evidence of all of success came in the form of a letter from the Philharmonic Society a few days later. Unusual though it was for a singer unknown to London to be paid for a first concert, rare, indeed, it was for any singer to be recalled for an ensuing concert.

“*Philharmonic Society*  
84 New Bond Street, May 28, 1878.

Dear Miss Thursby:—The directors desire me to return you their sincere thanks for the pleasure you gave them and the subscribers to the Society at their last Concert by your charm-

ing, sympathetic singing. They hope the success you had will, in some measure, compensate you for the trial of a first appearance in a new country. They beg your acceptance of the enclosed cheque, and would ask you to kindly accept an engagement to sing again on the 12th of June, when you will be the only vocalist. If you are disengaged, please let me know. The rehearsal is the day before. Believe me, yours sincerely.

Stanley Lucas, Sec'y'

The interlude of three weeks between concerts of the Philharmonic Society brought opportunity for long-neglected rest and recreation, only interrupted by one professional responsibility, an appearance in the *Messiah* for the Royal Society of Musicians. There was, to be sure, the routine of study with Signor Randegger and practice to be met. But receptions were many and enjoyable and the opportunities to hear *Lucia di Lammermoor* with the gifted young Hungarian, Etelka Gerster, *Der Freischütz*, *Les Huguenots*, and Sullivan's "most magnificent" *Light of the World* were eagerly accepted. London had greeted her warmly, indeed, so she met her second important test before the Philharmonic Society, on June 12th, with the confidence so necessary to a production of the best qualities of her voice. To have the enthusiasm of her début confirmed was of greatest significance—so she made the challenge as she had made other challenges, an inspiration. Surely, too, it was an inspiration to appear in concert with the celebrated violinist, Wieniawski, who played for its first performance his own Second Concerto in D minor, Op. 22.

The London *Times*, after commenting at length upon the Wieniawski performance, significant as any Wieniawski performance would be, concluded that "Of the Concerto as a whole, we can speak favorably. It is not a work of striking originality, but it offers splendid opportunity for technical display to the *virtuoso*; and especially the first movement is by no

means uninteresting from a musical point of view. That its performance by the composer was perfect in all respects it is needless to add." The *Times* continued in the words of James Davison, the foremost musical critic in England:

"Miss Emma Thursby, the American singer, who appeared at the same concert, deserves a word of special praise. Her voice, a high soprano, is sympathetic, and her method singularly free from the mannerisms, such as constant *tremolo* and excessive *protamento*, too common among modern *prima-donnas*. At the same time the production of the voice, especially in the higher registers, is remarkable for its ease and absolute purity of intonation. Her first contribution was Mozart's aria, 'Sperai vicino il lido,' a piece of enormous difficulties of which, as regards compass of voice—it extends to the high E—suggest its destination for Aloysia Weber, the composer's early love and subsequent sister-in-law. With the exception of the two arias of the 'Queen of Night' in the *Magic Flute*, we know of no piece in the modern *repertoire* demanding a more flexible voice and a more accurate ear. Miss Thursby is one of the few singers who might attempt the last named part in the original keys. But as yet she has confined herself to the concert-room. The lady also contributed Handel's 'Mio caro bene,' from the opera *Rodelinda*, one among a selection of Handel's arias recently edited with masterly accompaniments by Dr. Robert Franz. In each instance well-deserved applause followed the performance.

"The remainder of the programme does not call for detailed notice. It will suffice to name Mr. Cusins' overture, 'Les Travailleurs de la Mer,' written 10 years ago; Beethoven's Concerto for the pianoforte in E flat, well rendered by M. Alfred Jaell; Haydn's symphony in D, generally called No. 7; and the ever fresh and ever beautiful music to the *Midsummer Night's Dream*, by Mendelssohn."

London needed no further confirmation of her talents. The

next night gave opportunity for her to extend her repertory at the last concert of the season of Henry Leslie's Choir, again at St. James's Hall, with some of her American favorites: Mendelssohn's "Hear my prayer," and Proch's Variations. The duet, "La dove prende," by Mozart, sung with Charles Santley, marked her first appearance with that great artist and popular favorite. And, as in America, Proch's Variations became at once so much a sensation, that she was to find it embarrassing to refuse some of the many requests to sing it. Yet it was in her greatly enlarged Mozart repertory that highest distinction came.

The rapidly waning season found her in another appearance with Henry Leslie's Choir, in musicales given by Lady Jodrell and Lady Drake, and in a performance which featured Randegger's *Fridolin*, at nearby Oxford, a town with which she became immediately enchanted. On this occasion George Henschel, the young German newcomer, composer and singer, conducted his "Festival March" at its first performance in England, and displayed his splendid baritone voice, as Waldemar to Emma Thursby's Eglantine, in *Fridolin*.

Meanwhile the whirl of calls and receptions and opera performances continued. It was on June 15th that she first heard Adelina Patti, at Floral Hall; while on the 22nd she attended that memorable first performance in England of *Carmen*, with the gifted Minnie Hauk in the title rôle she would later make famous throughout America. Performances of *Faust* and *Lucretia Borgia*; *Sonnambula*, with Etelka Gerster; *The Talisman*, with Gerster and the proficient Italo Campanini; *Semiramide*, with the incomparable Patti singing for the first time this opera which had so long been identified with Grisi and Tietjens; *Alma*, with Albani, another American who had won London; such was her musical feast! And many a hand was offered in friendship. Christine Nilsson and Albani were attentive; D'Oyly Carte was helpful; Benedict and Costa, whose

opinions held the weight of long experience, were generous in their praise; and Arthur Sullivan was already giving his aid and assistance "for the sake of her unaffected manner and her admirable art," as Frederic Clay had prophesied. Nor is it surprising to find proffered that strong hand from across the sea:

"Lakeside, Berlin, Mass.  
June 28th 78

My darling,

I am perfectly delighted with the reports of your thorough success, and am more than glad, that I really almost forced you to go to London.

Now, childie, I want you to make the *very uttermost* of this most desirable success and secure for yourself a *firm standing* in America, so, that you may make a pot of money here, as Clara L. Kellogg has done. A thorough *money* success is feasible in America alone, when it is based upon a European reputation. That is why Kellogg went to London and sung for Mapleson first for nothing and then next to nothing, and why she wishes to sing in Europe again now, before commencing her next campaign.

What I wrote to you regarding yourself in my last letter but one, is true. You were played out as far as *money* was concerned, and also, somewhat, artistically, for you had decidedly grown careless about your studies, and did frequently not sing nearly as well, as you did a year ago. Therefore I repeat again and again: '*Study*'—study daily without any exception and conscientiously.

Get hold of the right Agent: *Jarrett* and *Ullman* preferable to *any*, and let them 'exploiter' you. Let the *money* point be the minor consideration, but let them undertake to make a '*star*' of you. Bring you back to London for the season of '79 and make a big show of you. Upon *that* basis, America will then in a short time give you a fortune.

Follow this advice to the letter my darling, and believe me to be always right.

*Stick to Jarrett!*

I thought, you would have written by this post and have given more particulars about yourself, which, I hope, you will do at length in your next.

Here all is going on much the same. The barn progresses slowly. Sam is dismissed. He was insolent beyond telling. His good position was too much for his brain.

Addie is not very well with her—ahem! Yet she is jolly like all the other girls, a very pleasant set this year. . . .

We are going to be very gay on the Fourth.

The Burnetts, Howe's, Henley Luce and Harry Train are coming.

I am up to the ears in farming. Haying is nearly through, and now all the crops have to be looked to. I want very, *very* much to import a Jersey cow, from Jersey Island! Can't you send me one? What fun to have a cow called Speranza and make a cele-brated cow of her.

If you see Richie tell me all about him, but *openly, candidly*.

Love to your family. All the girls send love.

Yours affectionately

Erminia Rudersdorff"

Emma Thursby had already sought counsel of Jarrett, wise and experienced in the ways of management, in furtherance of Madame Rudersdorff's repeated suggestion, and she had found him very helpful. Richard Mansfield, she could report, had attended her début and called thereafter to offer his compliments. But whether she reported all is doubtful, for she very likely desired to preserve the illusion Madame had that "Richie" was earnestly engaged in painting, whereas "Richie," in truth, had completely fallen under the spell of the theatre,

to which he was giving all his enthusiasm and energy. She could and did report that she herself was deeply grateful for the unswerving efforts of Madame in promoting her European career, now so auspiciously begun.

Upon the arrival of sister, Ina, on the "England" on June 26th, under the kind chaperonage of the brilliant and charming Mme Modjeska, the Thursby family undertook a comprehensive schedule of sightseeing, allowing few of the "sights" of London to escape their search. On the 18th of July, with the music season at its close, they embarked for Paris, bound on a ten week visit of recreation and musical reconnoitering.

Paris, of many moods, was both gay and serene. Yet its Exposition, now in full swing, struck a dominant note of gaiety that no one escaped. Nor did the Thursby family, whom we find entering the spirit of things by going up in Prof. Giffard's balloon for a "magnificent" view of the city. Glad of the experience was Emma Thursby, but very, very glad to get down. Ascensions in even a captive balloon were pioneering acts in that day, to be undertaken "at your own risk." Doubtless all thirty-four of the passengers in the ascent shared the same emotions, including one Lillian Norton whose glorious voice Emma Thursby had heard at the American Chapel, the first Sunday in Paris, rising in the strains of "I Know That My Redeemer Liveth." Nordica, to be sure, had already commenced to ascend the heights in quite another way.

Whether one visited the Louvre or Notre Dame or the Exposition, attended the opera, or journeyed to Fontainebleau or Versailles, everywhere Americans were to be encountered, and often friends that Paris and its Exposition had attracted. Frequently fellow artists from America found themselves face to face. Among the guests of M. Menier, at his home near Paris and wandering through his neighboring chocolate factory on August 5th, could be found Clara Louise Kellogg, Lillian Norton, and Emma Thursby. Paris was cosmopolitan; Paris was

American. One met the world in Paris.

Yet Paris was no place for a rest, so the Thursby family hied themselves to Switzerland, for a ten day visit, only to find that touring and mountain climbing, as inspiring and invigorating as they might be, could hardly be construed as rest. Paris seemed like home as the pilgrims returned on the twenty-third of August. Henceforth, for five weeks, with a piano installed in her room in the Hotel Splendide, Emma Thursby renewed musical duties, while her mother and Allie and Ina continued their tour of the city. On September 1st she received in the London mail three highly complimentary letters of introduction from the influential James Davison to his musical colleagues: Ambroise Thomas, president of the august Conservatoire de Musique; Jacques Heugel, proprietor and editor of the musical weekly, *Le Ménestrel*; and M. Brandhus, proprietor of the *Revue et Gazette Musicale*. A powerful triumvirate, this, that made Emma Thursby's remaining days in Paris days of invaluable musical richness. She had hoped to sing in Paris the previous July, but her friend Donald G. Mitchell (Ike Marvel) had advised, after conferring in Paris musical circles, that it was too late in the season, and not a time propitious to a *début*. But now she was determined upon making her *début* during the coming winter, and Jacques Heugel in his columns in *Le Ménestrel* for Sunday, September 29th, gave voice to her ambitions when he recommended to those arbiters of two famous concert series, MM. Pasdeloup and Colonne, “—une jeune et remarquable cantatrice américaine des plus réputées en Angleterre, Mlle Emma Thursby, si applaudie aux concerts de la Philharmonique de Londres.”

Back in London on October 1st, Emma Thursby made preparation for the impressive schedule her able manager, Henry Jarrett, had booked. On the 5th she made her initial appearance of the season at Crystal Palace in the first of the Saturday Concerts, that important series of concerts with August

Manns conducting a large and proficient orchestra. Again her singing elicited the praise of the conservative and scholarly critic of the *Times*, James Davison:

"Next in the list stood the aria "Sperai vicino il lido," by Mozart, one of those extraordinary *tours de force* of compass and ability of voice which that master occasionally indulged in for the benefit of his sister-in-law and other singers similarly endowed. The present aria, written for a Countess Baumgarten, ranks with the two airs of the Queen of Night in the *Magic Flute*, and can be attempted in the original key by few living singers. That Miss Thursby, the accomplished American *prima donna*, is among these few we have had occasion to remark more than once. Last Saturday again her astounding *bravura* and the pure and agreeable quality of her voice were much appreciated by the audience. The lady also gave an aria, 'Mio caro bene,' from Handel's opera *Rodelinda*, and Taubert's so-called 'Bird Song'—a silly show-piece, wholly unfit to appear in such surroundings."

That Davison should have objected to the inclusion of Taubert's "Bird Song" in the program would seem justifiable, certainly on academic grounds, and especially when the company of composers included Beethoven, Handel, Mozart, Gluck, and Liszt, and the program marked the first performance (and a brilliant one) in London of Brahms's beautiful Symphony No. 2 Op. 73, that had enjoyed its world première in a rendition by the Philharmonic Society of Vienna only the previous Christmas Eve in Vienna. Audiences, to be sure, liked the showy "Bird Song" better than the critics did, and the management of concerts was usually confronted with the problem of pleasing both. Apparently Sir Julius Benedict was inclined to favor his audience in Liverpool on the 8th, for when he conducted the Liverpool Philharmonic Society, Emma Thursby, after singing arias by Mozart and Handel, again was heard in the condemned "Bird Song," admittedly an exercise of no

great distinction in florid execution, that, however, never failed to excite an audience to protracted applause and demands for an encore.

After saying farewells to her sister, Ina, who sailed for America on the "City of Berlin" on October 10th, she returned to London for a brief interlude before departing for concert appearances with Charles Hallé's orchestra in Liverpool, Manchester, and Bradford. London heard her at the Monday Popular Concerts, Sir Julius Benedict conducting, on November 11th, when she introduced a new song in her repertory, Mozart's "The Violet." London heard her again in the first of the Mme Jenny Viard-Louis Concerts, H. Weist Hill conducting, on the 26th, when she sang Mozart's "Che pur aspro al cuore" and the delightful "In my pleasant land of France," Queen Mary's song in Henry Leslie's *Holyrood*. These two concert series were outstanding musically, and that they confirmed her enviable reputation, proved the prophesy of her manager, Henry Jarrett, who was ever alert in discriminating between the concerts of high standard and those of mediocre. Such an arbiter was now of great necessity, for her popularity had made her services greatly in demand.

Meanwhile, she appeared again at Manchester, and at Brighton where she scored an "enormous success," to her great pleasure, for here it was that she had first met the English Thursby family. The end of a busy and profitable year was signalled by appearances at the Crystal Palace Saturday Concerts, August Manns conducting the orchestra, when she sang the Polacca from *Mignon* and joined with Miss Redeker and Charles Santley in a distinguished performance of Beethoven's Choral Symphony; and at the Ballad Concert at St. James Hall on December 18th, where her fellow artists included England's popular tenor, Sims Reeves, the highly-accomplished Charles Santley, and an old friend from Brooklyn, now expatriated to England, the gifted contralto, Antoinette Sterling.

When Emma Thursby recorded in her diary for January 1st, 1879, "In London. Very stupid New Year's Day," her heart was surely with old friends in the home land, whom success and new friends could never replace. Yet she was depressed but for the moment, for responsibilities crowded, leaving little time for sentimental reflection. And surely, in the score of homesickness, her two ladies-in-waiting, her mother and her sister, Allie, had far more cause for restlessness than she. The ceaseless parade of concerts, often glamorous, was no longer a novelty. A reception, whether that given for General Grant at the home of American Minister Welsh, or one of lesser note, took its toll in fatigue. Lessons from Signor Randegger and rehearsals for one or another concert seemed to go on forever. But friends were kind and solicitous, and each day offered some new and rich musical adventure. Soon there would be Paris and the great adventure. Life was hard but life was full and beautiful.

January and February gave her opportunity to renew acquaintance with Manchester and Brighton, now eager to bestow their praises, and to visit more distant Edinburgh, in each instance with Charles Hallé's orchestra. How she did love Edinburgh, though three days of concertizing left too little time for exploring its beauties. To be sure, she was grateful for a fine Scotch reception and pleased in the privilege of singing at its first performance the "Swallow Song" of her friend, Sir Herbert Oakley.

London claimed her again at a concert of Henry Leslie's Choir on February 27th, and happily so, for she enjoyed the opportunity of singing in the first performance of Professor Bourgault-Ducoudray's *Symphonie Religieuse* with the composer conducting, and the privilege of singing Arthur Sullivan's "Orpheus with his lute" to the composer's pianoforte accompaniment. Reunion it was to appear with the Philharmonic Society on March 6th, for it was the Philharmonic that had

sponsored her London début, now of such pleasant history. A program that speaks its own praise was that of the 6th, with the redoubtable Joachim playing the Concerto in D, composed for him by Brahms:

PART I

Symphony in E flat, No. 8 . . . . .	Haydn
Aria, "Che pur aspro." ( <i>Il Seraglio</i> ) . . . . .	Mozart
Miss Emma Thursby	
Concerto in D (M.S.) for Violin with Orchestra . . . . .	Brahms
Violin Solo, Herr Joachim	

PART II

"Jupiter" Symphony (No. 49), in C . . . . .	Mozart
Recitative and Andante from 6th Concerto for Violin with Orchestra . . . . .	Spohr
Violin Solo, Herr Joachim	
Aria, "Ciel possente." ( <i>Cythera</i> ) . . . . .	Gluck
Miss Emma Thursby	
Overture ( <i>Ruy Blas</i> ) . . . . .	Mendelssohn
Conductor — Mr. William G. Cusins	

Appropriately enough, Emma Thursby sang "Mia speranza adorata" at her farewell in Crystal Palace on March 8th, and concluded with the duet, "Una Remota Antica Ricordanza," from *The Flying Dutchman*, with George Henschel, her first essay in Wagner. And now at last, England, *Adieu!* England that had made happy memories. Paris, *En avant!*

## *CHAPTER XVI*



**B**etween England and “My pleasant land of France” a moody Channel lurked. No respecter of rank, or reputation, or purpose, or errand, it tossed the Thursby family into abject submission. Paris at last received the weary travellers. It was Thursday afternoon, March 13th, at four o’clock, when they reached the welcome shelter and comfort of the Hotel de Londres in the Rue Castiglione. Anon, a cup of tea and to bed. Sufficient unto the day!

With the new day, restored in health and spirit, Emma Thursby set out with her manager, Henry Jarrett, to sound the Paris musical temper. Tentatively engaged to sing at the Pasdeloup Concerts on March 30th, she had, however, many plans to perfect, hopes to realize. In these she at once received the whole-hearted support of Jacques Heugel, whose columns in *Le Ménestrel* on Sunday the 16th announced that “Miss Thursby va se faire entendre aux concerts Pasdeloup, puis dans nos soirées musicales de carême. Ce sera la grande attrac-

tion de nos derniers concerts." Prophesy was this, audacious perhaps, for Paris was slow, even reluctant, to accept a foreign artist. Yet prophesy from one so able and discerning as Jacques Heugel might have a way of realizing itself. Surely enough, it did awaken Édouard Colonne, sponsor of the excellent concerts at the Châtelet, who promptly gave Emma Thursby an audition and engaged her to sing at his next concert, on the 23rd. A glorious voice was this, he knew, but Paris must judge, not he. Had not Paris three weeks before received the first performance of Tchaikowsky's *Tempest*, the sensitive composer present, with but little applause, even with hisses? Many a great singer had failed to reach the understanding of a Paris audience. Emma Thursby herself had heard singers hissed in both Italy and France. Though acclaim had followed her everywhere in her career, what would be the verdict of Paris?

Meanwhile, she interrupted the business of singing by visits with old friends, the Ovingtons and the Rockwells from Brooklyn, with Desmond Ryan, correspondent of the *New York Herald*, and a particular friend, Dr. Edward Hitchcock, rector of the American Chapel, whose devotion of many years persisted. Newer friends, too, paid their respects: Mrs. James Jackson, whose home in the Rue d'Antin was the scene of a fashionable salon; the Baroness d'Oyley, an influence in musical circles; Fanny Read, an expatriated American, whose musicales were attended by the prominent of the city; General Noyes, the American Minister; and General Fairchild, the American Consul-General at Paris. Louis Bourgault-Ducoudray, professor of the history of music at the Conservatoire, renewing the pleasant London association, gave invaluable aid, while Jacques Heugel continued daily his earnest sponsorship. Encouraging diversion was this in the days of nervous excitement preceding her *début*, days that did, however, seem already to fulfill Heugel's prophesy in two rehearsals of the Colonne Orchestra in which both Colonne and the members of his or-



*Hansen & Weller, Copenhagen*

EMMA THURSBY, COPENHAGEN, 1881

# Emma Thursby's Concert

TIL INDSTÆGT FØR  
OLE BULLS MINDESMÆRKE

Fredag den 19de August 1881 Kl. 7½.

## PROGRAM.

I.	Sæterjentens Søndag . . . . .	Ole Bull.
	For Strengorchester harmoniseret af Johan Svendsen. Under Anførel af Hr. August Friis.	
II.	Concert F Moll (1 Sets) . . . . .	Chopin.
	Hr. Robert Fischhof.	
III.	Krami Insolami, Arie af Op. „Ernani“ . . . . .	Verdi.
	Concertgiverinden.	
IV.	a. Nocturne . . . . . b. Tarantelle . . . . .	Chopin. Rubinstein.
	Hr. Robert Fischhof.	
V.	Polonaise af Op. „Mignon“ . . . . .	Ambroise Thomas.
	Concertgiverinden.	
VI.	Rhapsodie hongroise . . . . .	Liszt.
	Hr. Robert Fischhof.	
VII.	a. „Es war ein Traum“ . . . . . b. Bird Song . . . . .	Lassen. Taubert.
	Concertgiverinden.	

Indgangen aabnes Kl. 6.

Flyglet er af Bysdr. Hals' Palæik. — Lager hos Fr. Beyer.

ANNOUNCEMENT OF EMMA THURSBY'S CONCERT  
FOR THE OLE BULL MEMORIAL FUND, BERGEN, NORWAY, AUGUST 1881

chestra were most outspoken in their praise of the young American prima donna. The last rehearsal, coming as it did the day before the performance, inspired a definite note of confidence.

It was clear and cool early Sunday morning the 23rd of March, 1879,—weather signalling the last reproach of winter. Yet by midday a warm, all-conquering sun proclaimed the rightful spring and cheered the Thursby family as they stepped from the hotel and into their carriage an hour later. Down the Rue Castiglione and into the Rue de Rivoli they sped, past the Jardin des Tuileries absorbed in the duties of the awakening season, past the treasure houses of the Louvre and into the Place du Châtelet. Serene and quiet, mute stone witness of the aspirations of a century stood the Théâtre du Châtelet, ready to receive its unheralded guests.

Once within the great edifice, Emma Thursby experienced the inspiration that an institution noble in its traditions bestows upon the cause of the just. Quiet and self-contained, she stood deep in the wings, glimpsing the crowds that were filling its thirty-three hundred seats, wondering, perhaps, of her reception but never doubting that she would give of her best. That the audience would judge without prejudice, she knew, for to them she would appear as just another unknown aspirant. She had made no effort to have the Paris press plead her cause. *Le Ménestrel*, to be sure, had commended her, but otherwise the press was conspicuously silent. No mention of her triumphs in America and England; no mention in the advance bills, even, of her present appearance. How different from the début of many another singer, for Paris, too, had its Barnums. Meanwhile the audience, gathered largely to hear the second performance of David's *Le Désert*, glanced at their programs, noting the unknown prima donna only because of the difficulty of Gallicizing the curious name, Thursby. Soon the compelling notes of Beethoven's Symphony in D absorbed

attention. Next came the dainty *Menuet* by Boccherini, attuning spring hearts. And now Mozart's "Mia speranza adorata" would follow, sung by Mlle Thursby. *Comment dit-on le nom?*

A small figure gowned in black satin walked forth from the wings, with modesty and unaffectedness revealed in every movement, the face pleasant with the expression one wears among friends. Taking her place before M. Colonne, and signalling her readiness, Emma Thursby commenced the difficult recitative, at once commanding all ears by the purity of her voice and then by the effortlessness of her attack upon the intricacies with which the recitative and rondo abound. Who was this whose voice twinkled through the starry altitudes that Mozart had raised for his favorite sister-in-law? The words were familiar though in Italian, but whose were the divine accents?

*Recit.*

Mia speranza adorata! Ah! troppo è a noi l'ira del ciel funesta! L'ultima volta è questa ch'io ti stringo al mio seno! Anima mia, io più non ti vedrò, deh! tu l'assisti, tu per me la consola. Addio Zemira, ricordati di me! senti, che vedo? tu piangi, o mio tesoro, oh! quanto accresce quel pianto il mio martir! Chi prova mai stato peggior del mio! Addio per sempre! Amata sposa, Addio!

*Rondo.*

Ah! non sai, qual pena sia  
Il doverti, oh Dio, lasciar;  
Ma quel pianto, anima mia!  
Fa più grave il mio penar.  
Deh! mi lascia, oh fier momento!  
Cara sposa! ah! ch' io mi sento  
Per l'affanno il cor mancar.  
A quai barbare vicende

Mi serbaste, avversi Dei!  
Dite voi, sei casi miei  
Non son degni di pietà!

The great audience sat enraptured while the limpid notes danced higher and higher. "Di pietà—di pietà—di pietà," sounded the final words. In an instant the whole house thundered with peal upon peal of applause. "Bravo! Bravo! Bravo!" shouted a thousand lusty throats. "Bis! Bis! Bis!" shouted other thousands. Hurried questions passed between friends and neighbors. "Who is she?" "Who is she?" "Why have we not heard of her?" Louder and louder rang the applause, that moderated into silence only when Colonne signalled with his baton for the next number, and ceased only when the orchestra commenced the first bar of Proch's Variations.

The same pure tones, the same effortless execution—these were to be expected. The opening bars soothed with their tuneful accents as if to lull the listener away from anticipating what was to come. But soon the sparkling staccato runs and the roulades, the nightingale notes defying altitudes, came forth in shimmering brilliancy, transporting the audience in their ethereal flights. Like a call to recognition came the concluding notes, so perilously high yet so effortlessly taken. The audience gasped as it marvelled, then surrendered itself to an ovation Paris had rarely heard. Three thousand pairs of hands, three thousand pairs of feet, three thousand hoarse throats sounded in delirious tribute as the singer walked into the wings. The great audience was on its feet, so was the orchestra, waving and shouting frantically. A little frightened, no doubt, but showing only a smile of pleasure, Emma Thursby again approached the center of the vast stage and repeated the Variations. Again the same pure tones, again the same effortless execution. Again the audience in tumultuous demonstration. Paris had taken Emma Thursby to its heart. No matter who she was, no matter

how you pronounced her name, in the Paris of music Emma Thursby had become famous.

Late that night, long after the last of her friends gathered to congratulate her had left, yet while Paris music lovers still spread the word of their great discovery, Emma Thursby, rapt in unrestrained joy, wrote in her diary, "the greatest success of my life," and went to bed.

Next day the press, known for its restraint in musical praise, commenced its generous tribute:

*Le Petit Journal* reported: "Un rossignol anglais. Oiseau rare. M. Colonne nous a fait entendre hier cette merveille, entre le *Menuet* de Boccherini, et cet admirable *Désert*, qui perpétuerait, à lui seul, le nom de Félicien David.

"Mlle Emma Thursby est, paraît-il, très réputée de l'autre côté du détroit. Mais nous avons, sur cette rive-ci, quelques raisons de nous défier des célébrités que la Grande-Bretagne exporte.

"Les préventions, s'il en existait parmi le public du Châtelet, ont dû tomber dès que sont tombées de la bouche de Mlle Thursby les premières vocalises qu'elles s'est mise à égrener.

"Elle n'a pas seulement la virtuosité, cette charmeresse d'Albion, elle a le sentiment et elle a l'expression. Le *rondo* de Mozart, les *variations* de Proch, l'ont montrée sous ce double aspect.

"La voix de la chanteuse, d'un timbre exquis dans le médium, monte avec une facilité qui surprendrait si on ne savait ce que peuvent, même chez une Anglaise, les dispositions d'un tempérament artistique et la perfection de la méthode."

*Paris-Journal* reported: "Une cantatrice américaine, miss Emma Thursby, s'est fait entendre aujourd'hui pour la première fois et presque à l'improviste au concert du Châtelet. Son nom, absolument inconnu à Paris, ne figurait que depuis hier sur l'affiche; à peine avait-on fait attention à cette modifi-

cation du programme; aussi la surprise a-t-elle été générale lorsqu'on s'est trouvé en présence d'une artiste jeune, distinguée, douée d'une voix limpide, étendue, d'un timbre charmant, surtout dans les notes élevées, et rompue à toutes les difficultés de son art.

"Les morceaux choisis par elle étaient un air inédit de Mozart, *Mia Speranza adorata*, et un thème avec variations de Proch. Mlle Emma Thursby les a chantés le premier avec un goût et une simplicité merveilleusement appropriés au style de Mozart, et le second avec une agilité, une souplesse, une hardiesse et une sûreté d'attaques qui lui ont valu des applaudissements chaleureux et unanimes, et elle a dû répéter les plus difficiles variations."

*Le Sport* reported: "Au concert du Châtelet, où M. Colonne donnait le *Désert*, ce chef-d'œuvre si coloré de Félicien David, une jeune cantatrice, Mlle Thursby, encore inconnue à Paris, mais qu'on nomme au delà de l'Atlantique la Patti américaine, a produit une vive sensation. Sa voix est d'un timbre doux et vibrant à la fois, et d'une grande souplesse. L'air de Mozart, *Mia speranza adorata*, dit avec un profond sentiment, a été suivi de variations brillantes sur un thème de Proch, qu'on a fait répéter avec enthousiasme."

*Le Figaro* reported: "Dimanche, au concert du Châtelet, s'est produite, avec un immense succès, la Patti des festivals américains et anglais, miss Emma Thursby, acclamée dans son air de Mozart et bissée dans ses variations de Proch. L'orchestre Colonne a pris sa part du l'enthousiaste ovation décernée par plus de trois mille auditeurs à cette nouvelle étoile du chant."

*Revue Et Gazette Musicale* reported: "Au concert du Châtelet, la seconde audition de *Désert* de F. David ne l'a cédé en rien à la première quant à la bonne exécution et au succès. Il y a eu encore nombre de *bis*, et MM. Mouliérat et Villard ont eu leur large part d'applaudissements.— Un autre attrait du concert, c'était le début à Paris d'une cantatrice qui nous

vient de Londres, où elle est fort aimée, miss Emma Thursby. Cette jeune artiste possède une voix de soprano d'un joli timbre, très-souple et très-agile; la facilité et la pureté de style avec lesquelles elle a chanté un charmant rondo de Mozart, *Mia speranza adorata* (l'un des douze *Airs de concerts* de Mozart, écrit pour sa belle-soeur Mme Lange, no 416 du catalogue de Köchel), et les fameuses variations de Proch, lui ont conquises sans peine d'enthousiastes suffrages. Miss Emma Thursby se fait entendre aujourd'hui au concert populaire, comme on a pu le voir plus haut."

*Le Ménestrel* reported: "Mais arrivons à la curiosité du dernier concert du Châtelet: la révélation d'une cantatrice absolument inconnue à Paris. Miss Emma Thursby une compatriote de la Patti et de l'Albani. Son chant procède de l'une et de l'autre et on peut affirmer qu'au concert elle les égale. Sa voix, des plus étendues et des plus sûres, se joue de toutes les difficultés vocales et même instrumentales. Du style, elle en a prouvé dans l'air de Mozart, du brio dans les variations de Proch. C'est de plus une cantatrice de goût douée d'une autorité d'exécution modeste, chose bien rare dans les arts. Miss Thursby a été acclamée, bissée, par les 3,000 auditeurs du concert Colonne. Ce n'était que justice."

*Le Charivari* reported: "A signaler enfin une véritable révélation. Pour la première fois, dimanche, on entendait à Paris une jeune cantatrice que le *Ménestrel*, qui s'y connaît, avait appelée d'avance la nouvelle Patti. Miss Emma Thursby avait, dès les premières notes, conquis son auditoire stupéfait.

"Personne ne s'attendait à cet art accompli, à cette virtuosité merveilleuse.

"Miss Emma Thursby va être l'étoile de la saison. Tous les télescopes se la disputent déjà."

Fame proved an exacting master but a fascinating one. If only there were time for all! Social engagements crowded

swiftly upon artistic ones. Mme Pauline Viardot and Mme de la Grange paid their respects; so did Gounod, and George Healy, the portrait painter; so did Colonne, and the faithful Heugel; and Ryan, and Brandhus, and Léon Escudier, editor of *L'Art Musical*; so did the members of the American colony and their representative, General Fairchild. Time had to be commandeered for rehearsals for the Pasdeloup concert. But time relented that she might sing on Saturday night in the Soirée Musicale & Littéraire for the benefit of the Société Nationale des Amis de l'Enfance at the Hotel Continental in a program that enlisted such distinguished artists as Mlle Jenny Howe of the Opéra; Mme Marie Favart, M. Delaunay, and M. Coquelin *ainé* of the Comédie-Française; Mm<sup>e</sup> Marie Laurent and Mlle Sarah Bonheur of the Opéra-Comique. Emma Thursby's contribution, the Proch Variations, now reached a select circle of artistic and literary Paris, again to bring her unstinted praise, and the friendship of the illustrious. The press was quick to say that "L'étonnement et le succès de la soirée a été dans l'apparition d'une jeune Anglaise, jolie à ravir, Mlle Emma Thursby, qui possède une voix très étendue, d'un timbre bizarre, qu'elle conduit avec beaucoup de dextérité et de grâce. Cette jeune personne ne tardera pas à être la coqueluche de ce fameux tout Paris, qui comprend quatre ou cinq cents personnes."

But the supreme test of the enviable position she had built so quickly for herself in Paris would come the following afternoon in her appearance at the Pasdeloup Concert. Popular and select though the Colonne Concerts were, they did not enjoy quite the prestige of the Pasdeloup Concerts, which held that distinction which comes of greater age, and ranked with the concerts of the Conservatoire National as the best in France, the most famous in the world.

The Pasdeloup program was one to confirm the splendid eighteen-year-old tradition of the orchestra, one to crowd the

huge Cirque d'Hiver in the Boulevard des Filles-du-Calvaire to its eight thousand capacity.

### Programme

Symphonie pastorale . . . . .	Beethoven.
Fragment de l'Enlèvement, au Sérial . . . . .	Mozart.
Introduction — Air de Constance	
Chanté par Mlle Emma Thursby	
Suite pour orchestre dans le style ancien . . . . .	Saint-Saëns. (1 <sup>re</sup> audition).
Adagio du 36 <sup>e</sup> quatuor . . . . .	Haydn.
Thème varié . . . . .	Proch.
Chanté par Mlle Emma Thursby	
Ouverture du Vaisseau-Fantôme . . . . .	R. Wagner.
L'Orchestre sera dirigé par M. J. Pasdeloup.	

"You want, however, to be told about the Thrush or 'American Patti,' as the French call her," wrote the special correspondent of the *Chicago Times* of the occasion. "Well, just conceive this enormous circular, with red and brown velvet sides, choked with people. From the ring to the roof there wasn't one of the eight thousand places vacant. More than that, the alleys about the ring, the lobbies and all manner of available standing places were choked. THE PROGRAMME TO-DAY was made up of Mozart, Beethoven, Proch, Saint-Saëns, Haydn, Wagner. Miss Thursby sang the Mozart and Proch selections. The overture was the incomparable pastoral symphony, with its laughing meadows, purling streams and singing shepherds. So that when this musical half-hour was ended, the multitude were just in the right state of sentimental ecstacy to enjoy whatever might be good. Everybody recognized the intrepidity of a singer who ventured to appear following such an outburst of spring-like sound as this symphony and, when Miss Thursby appeared, led out from the comic gangway leading up to the extemporized stage, there was no sign save languid curiosity. You know the quality of Mozart's music—sustained simple

action, with intricacies only in the effects. The accompaniment precedes the vocal strain in THE SERAGLIO SONG for five minutes or more. During these five minutes Miss Thursby stood a little in front of Pasdeloup apparently not discomposed at all. Her music—if I may say so—was held well in hand. She had on a dismally unbecoming gown, of dark maroon color, with an overdress of the peculiar flowered material recently come into vogue. Her face was engaging and kindly, her eyes gentle and sympathetic, her hair simply rolled up and back; and altogether she looked like a sensible American girl of a type as esteemed as it is usual. Suddenly there came a softening of the instrumentation, the notes dying down to mere cadence, the pudgy form of Pasdeloup suspended its waddling action, the sensuous strings of the minor violins swelled out the air, when the delicate, mellow notes of a bird broke out in a gradually broadening force, like the gushing melody of the lark as it hangs in the sky, ‘pouring forth its full strain of unpremeditated art.’ The languid interest of the audience took fire in an instant. The blasé youths in the lower tribune ceased ogling their neighbors. The old concert-goers braced up and fastened their lorgnettes on the placid figure on the stage, from whose throat swelled and trilled sound after sound, wave after wave of music, so delicate, soft and intense that it seemed an echo within the sense. THE UNPRETENDING WOMAN, from whom these mysteries of sound proceeded, made no effort, she seemed even unconscious of what must be the most exquisite enjoyment of an artist—the rupture of a visible revolution in sentiment; the perfectly apparent change in the demeanor of so conservative a body as a musical audience. The little song purled its delicate cadences to an end. The singer folded her sheet. There was an instant’s suspension of all sound—a curious, inexplicable quiet, and then—well, in America, where you stamp your heels and make cat-calls to denote your satisfaction, you can hardly realize such a scene

as came to pass. The thirty ranks of serried listeners seemed to rise as one man, and the air was a tumult of bravos—bravo-oo, b-r-a-v-o-o—‘Bis! Bis!’ Then volley on volley of hand-clapping, until the mass had exhausted itself. Then, as tranquillity was restored, a new outbreak. But, more significant than this—no sooner had the flute-like echoes sunk into the tremulo that precedes silence than the musicians—dropping bow and fiddle, horn and basson—rose to their feet in a tempest of **DELIGHTED APPLAUSE**. Foremost, the pudgy hands of the pudgy director, his face beaming with transports, were at work applauding. The cause of this extraordinary demonstration was the person apparently the least moved in the house. She calmly gathered up her ugly maroon skirt, bowed in stately recognition to the gentlemen of the orchestra, who were plumping their tired hands like pistol-shots, and strove to descend through the gangway. But the shrieks redoubled and the ‘Bis! bis!’ resounded on all sides. Pasdeloup, beaming unspeakable satisfaction, came down and took her hand in the most knightly fashion and led her back. She merely bowed and retired. There was a rest of a minute or two, and everybody looked at his neighbor and said: ‘What is this? It isn’t the music of it that produces these ravishing sounds. She is greater than Patti, she is greater than a hundred Nilssons!’ There were a great corps of musicians present, who came to condemn and remained to praise and to go away wondering what it meant. I was seated among them, and it is because of what I heard said by them that I am writing this letter. The combat of opinions as to the art of music, as she seemed to understand, was not severe. It was generally conceded that music in technical mastery of the various attributes of the voice she didn’t give any sign of understanding, while as to the quality of music itself she poured it forth in a purity only heard at rare intervals in the human voice, and sometimes from the throat of the nightingale or more secluded roc of singing birds.

"Beautiful as were the following selections, the audience was manifestly impatient for THE SECOND APPEARANCE of the mysterious singer. She appeared in due time in a little arrangement from Proch's varied themes, and the voice was if anything more wonderful than before. I could go into the jargon of musical terms and tell you the approximate range. How she took notes in the register with wonderful precision, and how, by utterly ignoring the coherence established in the scale, she produced the most extraordinary effects. But I will not. You will in the course of time, no doubt, get a technical analysis of the fibre of the voice. My purpose is merely to tell you what happened, to make you understand the voice. I should have to transport you to some deep shady dell in some primeval forest, where birds make it a business to sing for gladness, and when there to ask you to imagine a gentle stream plashing on the chords of an Aeolian harp, with the sustained note of the nightingale keeping up the chain of the melody. As nearly as I can describe it, this was the sort of music that soothed the very sense of repose to-day into deeper tranquility. To imagine the effect at all you must recall all that is of sweetest and softest sound in jangling of silver bells, the fall of padded keys on crystal strings, or any other melody-producing thing whatsoever. In the very paroxysm of this enchanting outbreak of sensuous, delicious sound, the sun, which had been obscured all day, broke from cover and flooded the great arena with indescribable light, falling through many a colored pane in the vast circle of windows. The great masses of light in the chandeliers were completely eclipsed. THE DAZZLING EFFECT was so strong that the whole lower part of the arena disappeared, and only the voice of the singer could be heard floating upward from a golden mirage of trembling light. It was for a few minutes like the drawing of Michael Angelo's 'Last Judgment.' The audience above could only dimly see the figures beneath. The shimmering light seemed to magnify

the great company on the stage and in the uncertainty they took gigantic and uncouth form as their instruments were again thrown aside in the rush to applaud and congratulate the astonishing singing bird. It would be useless to dwell on the scene that followed. The bravos were prolonged and deafening; the applause a fatigue to the ear. Miss Thursby was forced to repeat the strain, and it was noted with stupefaction that every note, or shade of a note, was as fresh and inspired as on the first repetition. **MISS THURSBY'S FORTUNE**, I presume, is made. No singer ever received such fealty from a French audience."

Meantime the Paris press continued its eulogy, *Le Rappel* observing that she sang "avec une perfection de mécanisme qui dé-concerterait l'horloger de Genève le plus avisé," voicing the opinion of its confreres. "Le feu d'artifice vocal tiré par l'adroit artificier Pasdeloup a jeté sa poudre aux yeux et produit l'effet de surprise qu'il en attendait; comme au moment du bouquet final des réjouissances publiques, un grand cri d'admiration et d'étonnement est sorti de ces milliers de poitrines, suivis d'un formidable bis; force a été à la jeune artiste de recommencer ses surprenants exercices sur la corde vocale, ce qui a motivé de nouveaux cris et de nouveaux raps."\*

While columns were being devoted to the new sensation, the word spread to every musical corner of Paris. Curiosity was rife, and every item of news about Emma Thursby was eagerly sought. Speculation knew no bounds, and lovers of opera could be heard exclaiming:

"Quelle Ophélie!"

"Quelle Marguerite!"

"Quelle Valentine!"

"Quelle Marguerite!" Gounod, himself, thought as he called upon the little lady after the Pasdeloup concert. Would she

sing Marguerite for him in his *Faust*? She had foreworn opera, she told him, but she would think about it out of appreciation of the honor he conferred.

Sunday, March 30th, provided still another distinction when she appeared as a guest artist at the annual fête of the influential Pierre Véron. No other private soirée in Paris enjoyed the patronage of so many of the great from all walks of life. Invitations were eagerly hoped for but charily given. Her distinguished musical colleagues were: Mlle Marie Krauss, Mme Peschard, and Mlle Rosine Bloch; the baritone, Delle-Sedie, and the tenor, Tamberlick; the violoncellist, Servais, and the young violinist, Paul Viardot; her distinguished literary and dramatic colleagues: Coquelin *ainé*, Coquelin *cadet*, Mlle Jeanne Samary, and Mme Céline Chaumont. *Le Gaulois*, commenting upon the occasion, reflected the opinion of the press when it stated that Emma Thursby's singing was "Une véritable révélation." This was, indeed, the pronounced opinion of ambassadors and statesmen and generals, of editors and authors, of painters and sculptors, of composers and singers and musicians, of actors and representatives of opera and theatre who had gathered in the handsome apartment of M. Véron at 182 in the Rue de Rivoli.

It was now no longer possible to accept all the flattering invitations that came from people of distinction. Even the acknowledging of the courtesies and kindnesses daily tendered her, requiring a note or preferably a call, became, though a pleasant, an almost impossible task, with time at an increasing premium. Yet everyone seemed to understand the modest little American, who very quietly went about the task of doing what time allowed without artifice or evasion, the little lady who had become so suddenly a celebrity.

On the 4th of April she sang at the musicale of the Baroness de Vandeuil. On the afternoon of the 6th, Palm Sunday, she made her second appearance with the Pasdeloup Orchestra,

scoring another stunning success, this time with Mozart's "Ma, che vi fece" and Rode's Variations. After the Pasdeloup appearance she drove to the home of Ambroise Thomas to sing for the great master and a small circle of his intimate friends. The kindly old dean of Paris musicians, president of the Conservatoire National, added his unreserved commendation to that which so many others had attested and next day sent her a letter she would always cherish:

"Paris, le 7 avril, 1879.  
Conservatoire National de Musique  
et de Déclamation

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Cabinet du Directeur

Mademoiselle,

Je tiens à vous remercier de nouveau de la bonne grâce que vous avez mise à vous faire entendre hier chez moi.

Mes amis ont apprécié et admiré votre beau talent comme le public qui vient de vous applaudir si chaleureusement au concert populaire.

Notre pays a su rendre justice à vos brillantes qualités de virtuose, et je suis heureux de vous féliciter du grand et légitime succès que vous venez d'obtenir à Paris.

J'espère donc, Mademoiselle, que nous aurons le plaisir de vous revoir bientôt parmi nous, et je vous prie de croire à toute ma sympathie et d'agréer l'expression de mes sentiments les plus distingués.

Ambroise Thomas"

The next night she sang for Mme Pauline Viardot, younger sister of the great Malibran. Great in her own right, Mme Viardot, now retired from a brilliant career in opera and devoting herself to teaching, knew the hommage of those distinguished in the arts, who frequented her home. There it was that Emma Thursby met Lilli Lehmann who then stood at the

threshold of her triumphs, and there she met the Russian novelist, Turgénief, long a resident of Paris, and a devoted friend of Mme Viardot. The same day she accepted with enthusiasm an invitation of quite a different sort, that of the well-known American painter, George P. A. Healy, to sit for her portrait for his "gallery of distinguished people," which included portraits of Franklin, and Lincoln, and Longfellow, and the composer, Franz Liszt.

On the evening of Good Friday, April 11th, she returned to the scene of her first appearance, the Châtelet, to repeat her first triumph, this time, however, as one of the most talked-of people in Paris. With a reputation to uphold, she sang Rode's Variations, fulfilling all her earlier promise, and thrilling as before, this time with Rode's difficult feats of execution. With the season of large popular concerts at an end, she became indispensable to any important private musicale, and great rivalry existed among those anxious to honor themselves with her presence. The fortunate at the moment were Fanny Read — whose guests included Christine Nilsson —, and Dr. Edward Hitchcock. When she sang at the soirée of Baron Hirsch, on April 17th, it was with the famous French baritone, Faure, before a fashionable conclave made notable by the presence of the Queen of Spain. The familiar selections from Mozart and Proch in her repertory were here supplemented by the Valse from Meyerbeer's *Pardon de Ploërmel*, and by the duet from *La Flûte Enchantée*, which she sang with her distinguished fellow artist.

Honors continued to crowd upon her. Monsieur Pasdeloup presented her with a handsome jeweled bracelet, and a gold medal struck in her honor, commemorating her appearances with the Pasdeloup Orchestra. A large bronze pedestal card tray with design in bas-relief depicting the meeting of Menalcas and Mopsus, executed by Levillain, also presented to her, bore the inscription:

“Miss Emma Thursby  
Le Président Et Les Membres Du Comité  
De L’Association Artistique  
Avec Leur Compliments Et Leur Remerciements  
Les Plus vifs Et Les Plus Sympathiques.”

Success brought with it a flood of proposed engagements from theatre managers and impresarios as the news spread over the Continent. Jacob Ullman anxiously petitioned to manage “a grand tour”; so did Carl Rosa. The tremendous ovations she received at concerts in Nantes before the Société des Beaux-Arts, on the 25th, and in Orleans before the Institut Musical, confirmed the soundness of managerial judgments.

She had commenced singing lessons in French with Théodore Hustache, “Chef de Chant à l’Opéra,” her first essay being the rôle of Ophelia in Thomas’ *Hamlet*. Were her eyes at last turned towards opera? Those of her aspiring managers surely were. After an appearance in the concert of the Cercle Artistique et Littéraire on April 29th, her remaining Paris engagements were at the musicales of Mrs. Edward Ovington; Baron de Ginzburg—where her auditors included the Prince and Princess of Hesse and Prince Henri—; and Mme Cartwright. The 9th of May signalled receipt of a most flattering testimonial to her art and to her sincerity and earnestness in the form of a letter personally inscribed by the ranking musicians of Paris:

“Association  
Des  
Artistes Musiciens                      A Mademoiselle Emma Thursby.  
Mademoiselle,

L’enthousiasme avec lequel vous avez été accueillie à Paris ne vous a pas fait oublier ceux qui souffrent parmi les artistes, et vous avez voulu vous associer à nous pour faire le bien.

Nous sommes fiers et heureux de vous compter au nombre

MANUSCRIPT OF "EIT SYN" INSCRIBED TO EMMA THURSBY BY THE COMPOSER,  
MAY 1898.

MANUSCRIPT OF "IT SYN" INSCRIBED TO EMMA THURSBY BY THE COMPOSER,  
EDWARD GRIGG, AUGUST 1881 (*Sheet II*)

de nos adhérents et d'inscrire votre nom, déjà célèbre, sur nos annuaires, comme sociétaire perpétuelle.

Merci mille fois, Mademoiselle, pour le don de Cinq cents francs que vous avez offert à l'association des artistes musiciens, et daignez agréer, avec le témoignage de notre vive gratitude, l'expression de nos hommages respectueux.

Les Membres du Comité

Ambroise Thomas, [Honorary President]

Baron Taylor, President

Ch. Gounod	Rose
E. Reyer	E. Gand
Charles de Bez	Rignault
Ch. Lebouc	Tubeuf
L. Deffès	E. Lamy
Adolphe Blanc	Badet
M. Decourcelle	J. Massenet
Oscar Commetant	C. Prumier
C. Labro	E. Jancourt
Hottin	Delahaye
L. Le Bel	Merlé
Vaucorbeil	Ch. Thomas
Victor Massé	J. Garcin
H. Reber	Edmond d'Ingrande
Colmet d'aage	E. Lecointe
P. Clodomir	Verrimst
Ad. Papin	A. Guillot de Sainbris
A. Grisy	

The days now swept by in a whirl of farewells. On May 11th she made her last Paris appearance at the soirée of her compatriots, Mr. and Mrs. Edward Hecht, where her fellow artists included the noted Italian violinist, Camillo Sivori.

Happily enough, she received her last public honor as the

first woman guest of the Stanley Club, at a dinner on May 10th, for here she had opportunity to bid farewell to so many of her fellow countrymen who had been her kind hosts and her tireless sponsors. Fittingly enough, the last tribute came from Desmond Ryan, veteran representative of the *New York Herald*, president of the club, in his after-dinner address:

“Our Club takes a new departure tonight, inasmuch as for the first time we are honored with the presence of ladies. The motive of this innovation, at all times an agreeable one, is not merely of social pleasure or convenience. It is strictly in accordance with the programme which we have laid down for ourselves. We are a society of literateurs and artists, and I use the word artists in the comprehensive sense of the term, who assemble together to enjoy each others society, to promote the interests of our respective professions and to render honor to genius and talent whenever the opportunity presents itself. It is in this spirit that we have invited here tonight one of our fair compatriots who a few weeks ago was utterly unknown in Paris and who has already become famous. I had the good fortune to be present when she made her début at the Châtelet. I do not believe there were half a dozen persons in the house who had ever heard of her. Her name was not even on the regular bills. You can therefore judge of the surprise of the vast audience assembled on that occasion when they saw appear before them with modest confidence a brave young girl whose first pure and unembarrassed notes and exquisite execution at once convinced them that a new star had dawned in the musical firmament. And as she developed the extent of her cultivation and the perfection of her method the feeling of surprise gave place to one of almost frenzied enthusiasm. To those accustomed to the coldness and impassibility of French musical audiences in the case of foreigners on such occasions the scene was a most impressive one. Nor was the enthusiasm confined to the audi-

ence. The members of the orchestra who are seldom or ever moved to demonstrations in favor of any artist not merely joined in the general applause but gave the young stranger such an ovation behind the curtain as is rarely witnessed in any theatre. But what gratified my American pride more than all this was to hear the appreciations of the critics and connoisseurs immediately around me. ‘*Quelle révélation!*’ they said, ‘*Quelle style! Quelle pureté! Quelle distinction de personne et des manières!*’ Need I tell you what pleasure these genuine and spontaneous tributes of admiration afforded me? Since then our fair guest’s performances have been a succession of similar triumphs and ovations and were she to accept all the proposals made to her (including of course offers of marriage) we should have the gratification of keeping her permanently amongst us. She has decided more wisely and patriotically however. She returns home amongst her own people by whom her talent was first appreciated and by whom it is magnificently rewarded. This does not prevent her countrymen here from offering her a tribute of their regard and admiration and of expressing through me the hope that it will not be long before she appears amongst us again to gather the laurels that are awaiting her acceptance all over the continent.”

On the 14th of May, 1879, the Thursby family said good-bye to the bountiful city. The lilacs were in bloom in the Jardin des Tuileries. Bountiful May! Bountiful Paris!

## *CHAPTER XVII*



**I**t was a weary traveller who reached London after another rough Channel crossing, on the 14th of May, 1879, the anniversary of her arrival from America. The news of her Paris triumphs had preceded her, so she found an enthusiastic welcome that in some degree compensated for the fatigue attendant upon weeks of excitement. Yet the remarkable vitality always hers brought complete restoration in a day; whereupon she embarked upon a schedule of professional and social engagements that reflected in their number and importance the prestige she had gained from her Paris sojourn. London, indeed, seemed a little anxious to emulate Paris in its enthusiasm over the young singer, however averse London might be in admitting that Paris had set it thinking. London did rightfully claim her discovery and introduction to Paris; there could be no questioning that. Arthur Sullivan summed up the London point of view when he wrote her: "I was sincerely delighted to read and hear of your great success in Paris. I am always glad when

the Parisians are made to see that Paris is not the only place where Art of any kind exists, that being their deep-rooted conviction."

Mme Rudersdorff had so frequently told her of the miracles that would follow a Parisian success that she was not surprised to find impresarios suddenly springing up and petitioning for her favor. Ullman wrote from Paris, assuring her that he alone was qualified to represent her, and certainly not his former partner, Jarrett. Max Strakosch at once found qualities in her voice, of which he had been oblivious in America. Colonel Mapleson, convinced of her earning power, would take her on tour throughout America. And Ernest Gye, the lessee of Covent Garden, would feature her with his Canadian wife, the popular Mme Albani. Jacob Gosche, asking that she appear under his management, wrote from America, advocating that "Your position ought to be as if you were standing with one foot here and with the other in Europe, and should never lift up one for any great length of time from either place." Sound and proven counsel this! Under Jarrett's advice she was planning to appear at the Hereford Festival in September, and at the Bristol Festival in October, so she decided to leave definite consideration of her American tour to a later date. Meantime Mme Rudersdorff counselled from America:

*"Don't you make a blunder, but be sure to follow out exactly what Jarrett plans for you. Remain in Europe up to the fall of 1880 and let Jarrett take you all over the continent into Russia. Do not let anyone nor anything dissuade you from this course. You see, how well I have advised you up to now, how right I was to urge you to sing in Paris, and how wisely I advocated your trusting yourself to Jarrett. He is your man—I always told you so, and he will surely do for you, what he writes me: give you the greatest reputation ever any concert singer had, and make you earn a great quantity of money on your conti-*

nental tour. Now, dear, do just as he advises, and when you find out, how excellent my advice is, you shall bring me the largest turquoise you can find in Russia."

While these considerations vexed, her concert appearances began to multiply, beginning at the Ballad Concerts at St. James Hall on May 17th, where her fellow artists included Antoinette Sterling, Charles Santley, and Sims Reeves. May offered three engagements, while June followed with nine. On the 11th of June she appeared as soprano soloist with the Philharmonic Society, renewing the happy association of her London début, the year previous, in another distinguished program, this time graced by the presence of the celebrated Spanish violinist, Pablo Sarasate.

## Programme

## PART I

## PART II

Conductor — Mr. W. G. Cusins.

To the more serious responsibilities of voice lessons from Randegger, practice, French lessons, and actual concerts were added many social engagements that took her frequently to the

opera, and to receptions in the fashionable homes of the city. On the 14th of June she attended one notable reception in honor of Sarah Bernhardt, which she recorded in her diary as a "Very fine affair. Everybody there." Indeed "everybody" was in London, artists and socialites vying with each other. And "everybody" included one Maurice Strakosch, whose presence is revealed in an illuminating letter which Emma Thursby wrote her good friend, Mrs. Ole Bull, then vacationing with her husband, Ole Bull, on their beautiful island of Lysøen, near Bergen, Norway.

*"26 Montague St.  
Russell Square  
London W. C.  
June 20: 1879.*

Dear Mrs. Bull

Both of your kind letters are received. Thank you so much for your invitation to visit you. I shall be so happy to accept, if it is possible, the last of July or August. My Mother and Sister are both with me but I think it would be imposing upon hospitality to accept so generous an invitation. I really hope I may be able to go. Is the voyage very rough? Mr. Strakosch is here, I have seen him a number of times. You know I never had any unkind feeling towards him, and always liked him better than any other manager, and am sorry for his misfortunes. He is too generous for his own good. Did he not give some concerts in Norway last summer? I wish some concerts might be arranged. I am engaged here until the middle of July but could go after that, if anything was arranged. There will be nothing here but the Covent Garden Concerts, which I do not wish to accept, and will be glad of an excuse to leave. Are you going to America in the Autumn? I expect to go after the English Festivals in September or October. I should be so glad to meet yourself & Mr. Bull again and sincerely trust it may be my pleasure to

see you in your own home. With kindest regards to yourself & Mr. Bull from my mother, sister, & myself.

Believe me most sincerely yours,

Emma Thursby."

Here was notice of the managerial quandry in which she found herself; here was advance notice, perhaps, of an association that would relieve her of managerial cares for several years to come. Maurice Strakosch was in the ascendant, despite the claims and promises of all his rivals, despite, even, the advice of that staunch friend in America, Mme Rudersdorff.

"*Lakeside,  
Berlin, Mass.  
June 29th, 79.*

My dearest darling,

So you have decided to come home for the winter season? Well, I can only say: if Jarrett advises you, it must be right. Whatever you may say and think: he is the *best* man for you. You get too easily talked over and believe too many. I don't believe anybody ever advised you better, than I, so follow me in this: *hold to Jarrett*. Ullman is played out, he has had too many stars of the *second* order.

If you *would but study* for Opera! Not French, but *Italian*. Why not come home at once and here and set seriously to work for four Operas. What a fortune you would make in no time! Speranza, child, think *seriously of it!* ! It really is not a thing to throw away.

Did you hear, that my lovely barn was burned or have I written since? It was too bad. The dairy also suffered, and it has upset the whole place. The new barn is already in rapid progress and I long for it to be finished. I shall lose by the Insurance, because I stupidly did not sufficiently insure my carriages, implements and tools.

Clementine Studwell lost her baby last Wednesday and

Agnes, who is here studying, has gone home for a few days. Does it not seem a kind of retribution? I hear, Ina is studying singing. How very, very strange, you should not have sent her to me?

Fannie Kellogg is creating quite a furore everywhere — especially in Oratorio. She came to NYork to study them with me.

Who will you have to do your business here? I do *not* like Major Pond. If you had him, your conditions about the manner of working you, must be very rigid ones. No *Lyceum* business.— And not his wife in the Company. She would not do in any manner, and he is perfectly crazy about her.

Why not have Barnum and let him make a second 'Jenny Lind' business?! Upon my word, it would not be half bad!

Please, dear, bring me a *circular*, lined with fur. I want a good stout silk, lined with gray fur. Anna Drasdil had one for £10, but I do not mind going a little higher, for I want a serviceable thing. I think, you might get a good one for £12.— Gerster offered to bring me one but I said, I had already ordered, for she would make me a present of it, and I hate presents of clothes. The width round my shoulders is 46 inch, the length is 54 behind 48 front. Also please, buy me some Bretonne lace  $2\frac{1}{2}$  inches wide, by the piece. And anything cheap and useful. You know—little things, that cost so much here.

How happy your mother will be to come home!

Yours most lovingly

Erminia Rudersdorff"

Opera? Again the old question. Torn between the provincialism and religious prejudices of her upbringing and the glamour and material reward of an operatic career, there can be no doubting that she at least contemplated the latter. But for the time being she would postpone action. On the concert stage, as such, she had no rival; on the operatic stage she would have many rivals. However much she may have secretly envied

her operatic colleagues, she would not be quick to make a change. Indeed, the change would have to be prompted from without.

The quota of concert engagements for July was eight. Appropriately, on the 4th of July, the American colony met at the Westminster Hotel to celebrate, Emma Thursby singing "My Country 'Tis Of Thee" and "The Star-Spangled Banner." Curtis Guild, later American Minister to Russia, who presided on the occasion in the absence of the American Minister to England, John Welsh, proved an invaluable aid to Emma Thursby, and to her chagrin, since she was obliged to call on him for verification of the words of the last stanza of the national anthem. It was little comfort to realize how many other American singers and citizens as well had failed to remember all the verses of "The Star-Spangled Banner." However, never again would she be found wanting in this song that became conspicuous in her repertory. On the 8th of July she sang at another of the notable gatherings which were bringing her into association with the great artists of the day, on this occasion at the home of Lady Brassey, with the charming and brilliant Sarah Bernhardt as a colleague.

## Programme.

CHEZ L'AVOCAT,

## Comédie en un Acte, de M. P. Ferrier.

Duo — “Canta la Serenata” ( <i>Mefistofele</i> ) . . . . .	<i>Boito</i>
Miss Emma Thursby and Madame Trebelli.	
JEAN MARIE, Comédie en un Acte, de M. A. Theuriot.	
M. Baillet . . . . .	<i>Jean Marie</i>
Mlle. Joliet . . . . .	<i>Joël</i>
Mlle. Sarah Bernhardt . . . . .	<i>Thérèse</i>
<hr/>	
Duo — “Qui est homo” ( <i>Stabat Mater</i> ) . . . . .	<i>Rossini</i>
Miss Emma Thursby and Madame Trebelli.	
Solo, Violin — “Tambourin” . . . . .	<i>Leclair</i>
Mlle. Castellan.	
Song — “Embarrasment” . . . . .	<i>Abt</i>
Miss Emma Thursby.	
La Habanera — Carmen . . . . .	<i>Bizet</i>
Madame Trebelli.	
<hr/>	
LES FEMMES SAVANTES (fragments)	
De Molière.	
Mlle. Sarah Bernhardt . . . . .	<i>Henriette</i>
Mlle. Thénard . . . . .	<i>Armande</i>
<hr/>	
At the Pianoforte, Sir Julius Benedict.	
At the reception given on the afternoon of the 13th of July by Mrs. Joseph Hatton, wife of the London correspondent of the <i>New York Times</i> , Emma Thursby could be seen with her American colleagues, Clara Louise Kellogg, Minnie Hauk, Emma Osgood, and the promising young débutante, Marie Van Zandt. On the 4th of August she appeared (bridging the concert-opera span, it would seem) in the “Farewell Opera Concert” at Royal Albert Hall, which billed as principal vocalists primarily members of the Colonel Mapleson’s troupe:	
“Madame Marie Roze,	Madlle. Libia Drog,
Miss Emma Thursby,	Madame Trebelli,
Madame Sinico,	and
Madlle. Lido,	Madlle. Minnie Hauk.

Signor Frapolli,  
Signor Brignoli,  
Signor Runcio,  
Signor Del Puente,  
Conductor, Sir Julius Benedict."

Signor Galassi,  
M. Carleton,  
and  
Herr Behrens.

A program of twenty-six numbers was this, commencing at three o'clock and continuing *ad infinitum*. But who would not have forgotten time to hear Minnie Hauk sing "Voi che sapete" from Mozart's *Le Nozze di Figaro* and Eckert's "Echo Song," Marie Roze sing Moore's "The Minstrel Boy," or Mme Trebelli sing Engel's "Farewell" to the harmonium obligato of the composer and the harp obligato of the great English harpist, John Thomas? Who was not thrilled as Emma Thursby's voice soared in the familiar Variations of Proch, and pleaded in Engel's "My heart has its love"? Who was not carried away by this fine musical banquet to which each artist contributed a favorite selection?

By this time all hope of a short Scandinavian tour with Ole Bull had been abandoned, but only after the keen disappointment which she had voiced in her letter to Mrs. Bull on July 30th:

"26 Montague St.  
Russell Sqr.  
London, W. C.  
July 30th 1879.

My dear Mrs. Bull

I cannot begin to tell you how disappointed I am not to sail for Norway tomorrow as I had hoped to do. I don't know when it has been my fate to feel so greatly a disappointment as I do this. I have anticipated my visit to you with so much pleasure and it is only today that I have given up the hope of going. Behrins wanted me to go on a tour with him & Trebelli, but I did not accept as I preferred going with Mr. Bull if I went at all. When I received Mr. Bull's telegram twelve days ago I gave

it at once to Mr. Strakosch and he telegraphed as you know, and every day since until today we waited in vain for the reply which never came until today, too late to get ready and sail by the steamer which goes tomorrow, and I fear after this week it will be too late in the season as I have to be back to sing at the Hereford Festival Sept. 9th. Mrs. Moulton and Miss Field could not go, but my Mother and myself have until today hoped that we might have the pleasure of seeing you in your home. I know I should enjoy it so much, and am longing to get there and have a little rest, which I need so much, for I am very tired after the London Season. Strakosch says we may go next week, but I do not think he will, he is a little afraid to risk the Concerts this season and does not feel as if he can go and leave Mrs. Strakosch who is here with him unless he goes on business. For my part I should prefer the rest, only I should like to sing a few times in Norway & Sweden before I go back to America. I have not yet completed my plans for America. Shall not get there before December as I am engaged here until Nov. 10th. When do you go, and with what manager?

If Norway was not so very far and the steamer went oftener than once a fortnight you would see us in a few days, but now that we miss this steamer I fear we will not get there. Then too I suppose you will be leaving Bergen very soon. It does take such a long time to get a reply from Bergen, longer than from America. I need not repeat how greatly we are disappointed but shall hope yet that we may be so happy as to see you at home in Norway. Give Mr. Bull my most sincere regards and tell him I had anticipated so much pleasure singing with his violin. But I hope it may not be long before we shall perform together. My Mother and Sister send love & sincere regrets at our disappointment.

With best love.

Believe me

Sincerely your friend

Emma Thursby."

It was fortunate in a way that the tour had not been arranged, for she was badly in need of rest that could now be found at the various watering places near London. It was at Margate with her mother and sister that she found greatest contentment. Here it was that she was joined on the 27th of August by Mr. and Mrs. Ole Bull; Mrs. Bull's father, Senator Thorp; and Maurice Strakosch for a few days of carefree vacation, that were, nevertheless, productive of an eventful decision. She would return to America, upon completion of her London engagements in November, under the management of Maurice Strakosch. Wednesday, September 5th, signalled the signing of a contract with Strakosch, and the departure of Mr. and Mrs. Ole Bull for America. America! How impatiently now would Emma Thursby await her homegoing!

Though the summer months carried the weight of uncertainty over future plans, there was happy compensation in the time offered for the society of the ever-growing group of friends that now numbered many prominent literary figures. Especially was she drawn to that enlightened group of women, the novelists, Elizabeth Braddon, Grace Greenwood, and Elizabeth Phelps; the journalists, Kate Field, Olive Logan, and Mary Mackay. Here were women eminently furthering the literary traditions of their sex; here were women eminently serving in the cause that would eventually lead to the political emancipation of their sex. Her literary friends also included Bronson Howard, playwright extraordinary; Moncure Conway, preacher and prolific author; Julian Hawthorne, novelist and journalist, son of a famous father; Joseph Parish Thompson, eminent Oriental scholar, and former rector of the Broadway Tabernacle; and Henry M. Stanley, explorer and lecturer.

The business of a career made its first demands of the new season at the Hereford Festival, commencing the 9th of September, but a happy occasion this was, her financial reward being £168, her artistic reward association with Mme Albani,

Mme Patey, Mme Enriquez, Anna Williams, Ellen de Fonblanque, W. H. Cummings, Barton McGuckin, Charles Santley, and Thurley Beale. Her own schedule found her singing, on the night of the 9th, the Polacca from *Mignon*, and "Mia speranza adorata." On the following afternoon she sang Purcell's *Te Deum*, and in the evening, Mendelssohn's "Hear My Prayer," and Rossini's *Stabat Mater*. Most of all she enjoyed the privilege of singing the soprano part in Sullivan's *Light of the World*, with the composer conducting the orchestra, on the afternoon of September 11th. That evening in Shire Hall a large audience heard all the artists in a miscellaneous program to which Mme Albani contributed the "Casta Diva" from Bellini's *Norma*, and "Robin Adair"; and Emma Thursby, Proch's Variations, and "Jours de mon enfance" from Hérold's *Pré aux Clercs*. The performance again benefitted from the sympathetic and inspired conducting of Arthur Sullivan. Public and critics pronounced this, the one hundred and fifty-sixth festival meeting, an auspicious one, furthering the best musical traditions.

Upon the conclusion of the festival she returned to London to find herself once more in the whirl of social engagements, which she interrupted to say farewell to her manager, Maurice Strakosch, who sailed for America on the steamer "Bothnia," on the 19th; and to embark, herself, for Paris, on the 21st, for a brief interlude of rest and reunion. Again in London, on the 30th of September, she settled down finally in preparation for the ambitious schedule she had planned for her farewell weeks in England. The schedule commenced with an appearance as soloist in the Crystal Palace concert of October 4th, with her friend August Manns conducting the orchestra. Familiar ground was this, and familiar her selection, the "Non paventar" aria from the *Magic Flute*. Less familiar to her repertory was "The Bird that came in Spring," which she sang in recognition of the many kindnesses its composer, Sir Julius Benedict, had

so generously bestowed upon her since her advent in England. The program, following in the splendid tradition of these concerts, was notable in its presentation of Maurice Dengremont, the twelve-year-old Franco-Brazilian violin virtuoso, and in the first performance in England of Delibes' ballet, *Sylvia*. The overture to Mozart's *Magic Flute* and the Symphony No. 1 of Schumann were well rendered by the experienced orchestra.

After four appearances in Rivière's Promenade Concerts at Covent Garden, a triumphant reappearance in Liverpool with the Liverpool Philharmonic Orchestra with the veteran, Sir Julius Benedict, conducting, and a successful appearance at Cambridge, she journeyed to Bristol for the Third Triennial Musical Festival. This was the real occasion of her decision to remain in England until November, for here was the most important of the English festivals, the one that enjoyed the widest recognition. The principal vocalists, her now familiar co-artists, were Mme Albani, Mme Patey, Mme Trebelli, Edward Lloyd, Barton McGuckin, Robert Hilton, and the indispensable Charles Santley. Charles Hallé conducted the band of eighty-one members, numbering many of the best musicians in England, while D. W. Rootham conducted the Bristol Festival Choir. Emma Thursby and Mme Albani shared the major honors that large and enthusiastic audiences heaped upon the brilliant array of artists. More than on any other occasion in England, Emma Thursby was enabled to demonstrate the wide scope of her talents, as her contributions covered a comprehensive range:



*G. Brokesch, Leipzig*

**EDVARD GRIEG, 1881**



*G. P. Jacobsen, Odense*

INA AND EMMA THURSBY, ODENSE, DENMARK, OCTOBER 1881

Jours de mon enfance (Pré aux Clercs) . . . . . Hérold  
Piacer del ciel (L'Étoile du Nord) . . . . . Meyerbeer

It was a far cry from the brilliancy of the Bristol Festival to the commonplace of the Rivière Promenade Concerts at Covent Garden, in which she sang nightly, save Sundays, the 18th of October through the 8th of November, a season of three weeks for which she received £100 weekly, together with the surplus above expenses in a benefit concert given the last week. Small reward was this, yet in order with the English scale of concert fees. Of the concerts themselves, both praise and condemnation could be offered. Rivière had gathered an orchestra of one hundred musicians, many of them highly proficient, but their performances too often indicated inadequate rehearsal. His soloists, led by Emma Thursby whose singing the critics agreed was the bright ornament of the concerts, included some who could boast of genuine talent; others who could boast only of some foreign appellation and a reputation that proved ephemeral upon demonstration; and one Georgina Weldon, whom all England knew as a singer and organizer of choral groups, a woman of impeccable musical taste, whom most of the musical world knew as the mistress of Gounod.

The Emma Thursby benefit concert on Monday evening, November 3rd, brought out a large gathering of Americans who found everything to commend in their own prima donna, and much to commend in a lengthy program, especially in the presentation of a fantasia of American melodies by A. Lemotte, entitled "Les Emigrants d'Amerique" and subtitled: "Departure," "Hail Columbia," "Storm at Cape Hatteras," "Calm after the Storm," "Yankee Doodle," "Arrival," "Rejoicing," "Dance on Board," and "Finale."

Upon the conclusion of the concert a large group of Emma Thursby's admirers assembled at a farewell supper in her honor at Prevalti's Italian Hotel in Arundel Street, Haymarket, where the toastmaster of the evening, Joseph Hatton, the

English musician and critic, in proposing Miss Thursby's health and wishing her Godspeed, spoke of her perfect vocal method and execution, her womanly graces and her amiable manners. "The truth is," he said, "the leading English concert singers of today are Americans, and the principal Italian prima donnas of the lyric stage are Americans. Tennyson would have it:

'Saxons and Normans and Danes are we,  
But all of us Danes in our welcome of thee, Alexandra!'

Moncure Conway, responding for Emma Thursby, spoke fittingly of her great gratitude to the English people for their kindness and generous treatment both in public and in private.

The days remaining before her departure were days crowded with farewells to the many friends she had made in England. On the 8th of November she sang in her last Covent Garden concert, and on the 10th, Lord Mayor's Day, she sang "The Star-Spangled Banner" at the ceremonies attendant upon the unfurling of the American flag at the American Exchange. As one of the English newspapers commented ironically, there seemed no good reason either for the Lord Mayor's celebration by the English or the unfurling of the American flag by the Americans. Yet the latter ceremony gave opportunity for an American get-together, a little music, and a wealth of good cheer. "Claret-cup ran like water," said *The Sportsman*, "and coffee flowed in apparently perennial streams. The fair daughters of Columbia 'froze' to innumerable Neapolitan ices, and plates of sandwiches lay around in careless profusion."

This was the last note, one of unaffected American spontaneity and democracy. To Liverpool and the steamer "Baltic." And the next day, they sailed, Jane Thursby and her two daughters. England, farewell! England of happy memories! America! Home!

## *CHAPTER XVIII*



When the steamship "Baltic" reached its dock in New York early in the evening of November 21st, 1879, the Thursby family found themselves the center of attention of a large welcoming party of friends and representatives of the press. To be sure, the homecoming of Emma Thursby, now the American prima donna graced by an European fame, was news. The astute Maurice Strakosch, very much in evidence, after conducting the Thursby family to the Everett House for reunion with friends and interviews with reporters, was not averse to guiding the news as far as that was possible. On two scores he was particularly interested and in these the newspaper reports of the following day confirmed his wishes: Miss Thursby had declined persistent offers of operatic engagements in Paris and London, because she had no ambition to go on the operatic stage. "My ambition is satisfied when I can look in the faces of a sympathetic audience, and, whether singing the classical music of an oratorio or a simple ballad, realize

that I have fulfilled the original plan and purpose of my life. The truth is, and I will frankly confess it, I do not feel equal to the task of representing a character, the instincts of which I do not feel. I am not an actress." So reported the *New York Herald*.

Moreover, the newspapers denied the continued reports of her engagement to a fellow passenger, the proprietor of the American Exchange in London, Henry F. Gillig, whose romantic attentions were no secret. "Miss Thursby will remain wedded to her art." Sufficient unto Strakosch that the newspapers had complied with his two wishes, though their conclusions in the former might at least be controversial. Above all, however, Strakosch had occasion to be pleased with the particularly warm reception accorded Emma Thursby by the press.

After several days of reunion with family and friends, a visit to Henry Ward Beecher and attendance at the Thanksgiving service in Plymouth Church followed by Thanksgiving dinner with "Papa" and "Mama" Smith, December 1st came with suddenness, heralding the beginning of her American concert tour. Steinway Hall was the scene of the concert which Strakosch had prepared with care and diligence, giving her the benefit of a sizeable orchestra under the capable direction of G. Carlberg and the assistance of the always popular contralto, her old friend, Emily Winant, and the pianist, Franz Rummel. Emma Thursby was heard in the Polonaise from *Mignon*, in a duet with Miss Winant, from Boito's *Mefistofele*, and in the final aria from *L'Étoile du Nord*. Her greeting by a large and fashionable audience was warm and heart-felt, turning into an ovation when she sang with evident emotion, "Home, Sweet Home." The press was equally warm in reporting the occasion, the *New York Sun* reflecting the opinion of its colleagues, reflecting as well the personal opinion of its editor, her good friend and admirer, the distinguished Charles A. Dana:

"Every detail of her work is finished, the execution faultless, the style irreproachable, the phrasing most carefully studied, the enunciation clear and distinct, the whole manner of the singer polished and refined and set off by personal graces of face and form of a high order. These were the qualities that pleased the sensitive and artistic Parisians, and these were the qualities that were again displayed last evening at Steinway Hall."

However important, musically, a first appearance in New York might be, surely, sentimentally, a first appearance in Brooklyn was more important to Emma Thursby, for it signified homecoming in a very real sense. Brooklyn, of course, was unwilling to admit any musical superiority in its neighbor, New York, and in many instances it could boast of performances that surpassed those of its neighbor. On the occasion of Emma Thursby's Brooklyn homecoming on December 2nd, the night following her New York appearance, the Academy of Music was jammed to capacity with a fashionable audience, a friendly and a possessive audience that came to honor their own favorite. Nor did she fail them, singing with especial brilliancy and emotion the selections of the previous night, joined by the pianist, Florence Copleston, daughter of the music critic of the *New York World*, and the harpist, Maud Morgan, now grown up and enjoying the popularity due her talent. Brooklyn spoke in unmistakable language its appreciation of Emma Thursby's art and its affection for her person.

On the 6th of December she renewed her happy association with Dr. Leopold Damrosch, when she appeared as soloist with the Symphony Society of New York in its second concert of its second season under Damrosch's able and inspired direction. Lovers of music and musicians alike had learned to expect much of the sincere and determined founder of both the Symphony Society and its predecessor, the Oratorio Society, and he never failed them. His program, for the 6th at Steinway Hall, which was given its public rehearsal on the 4th, indicates the

standards that Dr. Damrosch was setting for musical New York with an orchestra that understood the proficiency he demanded.

### Programme.

Dr. Leopold Damrosch, Conductor

Johann Sebastian Bach . . . . .	<i>Toccata in F.</i> (Orchestral Arrangement by H. Esser)
Nicolo Jomelli . . . . .	" <i>La Calandrina</i> ," <i>Air</i> , (1750) Miss Emma Thursby
Wolfgang Amadeus Mozart . . . . .	<i>Symphony in C, (Jupiter)</i> <i>Allegro Vivace. C major.</i> <i>Andante cantabile. F major.</i> <i>Menuetto e Trio — Allegretto. C major.</i> <i>Finale — Allegro molto. C major.</i>
<hr/>	

Carl Goldmark . . . . .	<i>Overture "Penthesilea," (new)</i>
Carl M. Von Weber . . . . .	<i>Cavatina from "Der Freischütz."</i> Miss Emma Thursby
Ludwig Van Beethoven . . . . .	<i>Overture "Leonore," (No. 3)</i>

Suffering from a cold and the nervous reaction from homecoming, she was not in her best voice. However, the warmth of her reception again indicated her great popularity. In Jomelli's "*La Calandrina*" she found the florid passages for which her voice was so well suited, but in the Cavatina from *Der Freischütz* there was little to display the unusual qualities of her voice. Encored in "*La Calandrina*," she repeated it, and encored in the Cavatina, she wisely chose the delightful "*Si t'amo, o Cara*" from Handel's opera, *Muzio Scevola*, which she had first sung, and with such great success, at the von Bülow concert in November, 1875. The critic of the *New York Tribune* considered the singing of this Handel aria the gem of the evening's program. "It seems to us that there are few pieces in her repertory," he said, "which she does better, and few pieces that are better worth doing."

Succeeding concerts in Boston, Philadelphia, Washington,

and Baltimore proved a series of triumphs, testimonials of her popularity, in which an European reputation no doubt contributed its large influence. Crowded houses greeted her everywhere, with Lincoln Hall in Washington filled with the largest and most fashionable audience that had been seen in that building in many seasons, an audience that made her reception a striking ovation. Social invitations too numerous for her acceptance followed her wherever she went. While in Boston she journeyed to Cambridge to be the luncheon guest of Mr. and Mrs. Ole Bull at their temporary home, "Elmwood," the fine old mansion owned by the American Minister to Spain, James Russell Lowell. This was the occasion for her first meeting with that great lover of music, Henry Wadsworth Longfellow, so staunch a friend of Ole Bull. While in Washington, she was prompt in calling on Mrs. Hayes, wife of the President, whose real and generous friendship brought particular pleasure to a Washington visit. In Washington, too, she attended a reception given in her honor by the Honorable Fernando Wood, one time mayor of New York and member of Congress.

Perhaps it was well that after her triumphant tour a sober note should have been struck in a letter she received from Mme Rudersdorff. Ever the guardian of Emma Thursby's career, Madame wrote with the straightforwardness and sincerity that were always her greatest attributes. Whether she was right or wrong in her opinions, no one could question the sincerity of them. And, doubtless, Emma Thursby, although she undertook her work seriously and faithfully, was at times careless under the pressure of long and tiring schedules. Madame, uncompromising musician that she was, was best qualified to administer the corrective.

"50 Boylston St., Boston, Mass.  
Dec. 21st 79

My darling Speranza,

I have been wanting to write to you, ever since you left

Boston, but have failed to find the time. Yet I know, I must not wait any longer, for what I have to say, is important. Childe, you are falling back in the old dangerous way, of which to cure you, when you came first to me to Wrentham, cost some considerable trouble. Your ~~strokes~~ are all again too flat and you also are begin ~~beginning~~ ning to sing too open. I did not like to trust my judgment on the first night, but waited for the second — *both were alike*. You know Speranza, better than anyone in the world, what my teaching has done for you — *do not ever forget it* — but faithfully adhere to these rules and principles of the only legitimate school of singing, of which I am a disciple, and to which you owed the first great triumphs you scored. Do not *ever*, any day, omit to practice your *strokes* and your *bows*, these latter most carefully in *half tones* from ~~#~~ *Believe me, you need them for the preservation of your voice as you need food for the preservation of your life.* Do not let anybody interfere with these exercises, but be faithful to them, as you value your continued success.

People here say, that you sung with less expression and warmth now than before you went to Europe. I understand that judgment perfectly, for I defy anyone to put warmth into *all open vowels!* That terrible *AA* is destruction. I know, Strakosch is at the bottom of that, and I warned you against it last year. *Let me warn you once more more emphatically.* He can write excellent cadences for *florid* music, also watch your execution — *but there his knowledge ends*, of the higher school of Italian singing and the *highest* aims of art he is ignorant. What he is as a man he is as a teacher — open your eyes to that fact! Adelina owed him infinitely much for execution — but it is only *after she quarreled* with him, that she gained warmth and *breadth* of style and became an artiste in the higher sense of the word. This all musicians and critics in Europe well know. *Think of that always*, and take of him only as much, as is really

desirable, for the remainder trust to what you have learnt, and keep up, what made you, what you are.— When you have a few days time, come here and refresh your memory. You need it.

I have the right to speak to you as a teacher and friend — and I *love you most dearly*, my darling child, and your success and interest I consider my own.

It was a great pity, you came to those beastly concerts, which prevented anything being done in the way of society success. Next time you come this must be *largely prepared*.

Tell me, which Mr. Coolidge is your friend?

Yours lovingly

E M Rudersdorff”

Surely the most affectionate of Emma Thursby's homecoming greetings came when she sang on the 22nd at the church where she had commenced her choir singing, the Bedford Avenue Reformed Church in Williamsburgh. There, in the choir gallery, from which was hung an illuminated scroll bearing the words, “Welcome to thy home again,” she sang from her heart to an audience of old friends who were determined to show the world that they knew how to honor their own favorite. “There is no need,” said Dr. Porter, “to introduce to you my little bird.” There were tears of happiness in the eyes of that audience of old friends before she commenced her first notes, tears that flowed freely before she had completed Jomelli’s “La Calandrina,” an aria from *La Somnambula*, and the old faith-fuls, “Twickenham Ferry” and “Home Sweet Home.” Though for so short a time, nevertheless home again was their beloved songstress, home where they could touch and see her whom London and Paris had honored but had not spoiled.

“She wore a princess dress of pure white satin, exquisitely trimmed with garlands of blush roses, buds and foliage. A necklace of pearls encircled her neck, from which depended a diamond cross of great magnificence. The same brilliant jewels

flashed from her ears, but her hair was simply waved, parted over her forehead and classically coiled low down behind."

Christmas Day found the united Thursby family, Jane and her five children, Alice, Emma, Ina, John, and Lewis, gathered at Martinelli's in New York for a holiday feast, with "Papa" and "Mama" Smith as their guests. In the afternoon the family conclave adjoined to the Academy of Music, where Emma Thursby sang the solo part in Patrick S. Gilmore's patriotic song, "Columbia," at its première, an occasion to which Gilmore had directed all his great organizing ability, and the *New York Herald* its ardent sponsorship. That Gilmore took "Columbia" very much to heart, and that he rejoiced at the thought of Emma Thursby singing it, is manifest in the effusive but sincere note he had addressed her a few days before:

"P. S. Gilmore,  
61 West 12th St  
New York.

*Sunday 5 P.M.  
Dec. 21st 1879.*

My dear Miss Thursby

Your beautiful voice has woven such an indescribable charm around my Columbia that I am thrilled with rapture for the pair of you. No living singer could take it to a heart to whom it will nestle closer. That you have so instantly adopted it, my darling *child*, and already feel that you shall love it; will add sweetness to my days forever, I will publish a special edition as sung by you, and I know that every heart in the land — and in every land where you may sing it will feel that the spirit of Columbia — the nation I mean, is grand and majestic, and with such a true representative as yourself to tell its story, each musical measure is made golden, and at once becomes vested with exquisite beauty.

Long may Columbia be entwined around your heart is the wish of its papa.

your sincere friend  
P. S. Gilmore.

Tell your grand Maestro Mr. Maurice Strakosch that his words to me this morning were like diamonds; but the lips that sang ‘a crown of stars’ to his harmonious ear, made bunches of pearls from groups of notes in such airy or fairy-like splendor that kings might envy the treasure he has secured for the sovereigns of America. Amen.”

If any in the audience that packed the Academy doubted whether Gilmore would put on a stirring spectacle they were shortly set aright, as an orchestra of some sixty-five or seventy instrumentalists, including the indispensable cornetist, Levy, and numerous other prominent musicians, took their places on the stage, followed by a mixed chorus of about four hundred, representing several Metropolitan choral societies. Still not enough for Gilmore! Mr. Algernon Sydney Sullivan advanced to the center of the stage and proceeded to deliver an address explanatory of the poem and the occasion, the introduction, if you will, of a new National Anthem. “Let us keep in mind that the service of this Christmas afternoon is not to introduce an elegant ode, with florid brilliancy, but in simple phrase and measure to embody the sentiment of the American patriotism in a ‘people’s song.’” Upon the conclusion of the address, Mr. George Vandenhoff read the poem or song “with that propriety of and truth of feeling for which his elocution is distinguished,” said the *Home Journal*. “Immediately upon the preluding delivery of the air by the instrumental performers,” it continued, “the satisfaction of the audience was apparent, and when Miss Thursby sang a stanza of the song as a solo, she met with unbounded applause; but when the songstress, the orchestra and the vast chorus all joined in the hymn, cheer after cheer went up from the whole audience — ladies handkerchiefs were waved, gentlemen’s hats were raised high in air; enthusiasm, indeed, knew scarcely any limits.”

But more of the soloist: “Mr. Gilmore was fortunate in se-

curing for the first hearing of the composition so sweet and gifted a singer as Emma Thursby. The young lady, in a superb white corded silk gown, crossed with white satin folds, a white Gainsborough and drooping feather, with tasteful gold jewelry by way of relief—in this attire Miss Thursby, with her marked personal beauty, presented a really beautiful picture as she stood before the audience with the darkcoated performers as a background. We are not surprised that the young American prima donna created such a *furore* abroad."

Gilmore did give a good show and win a personal ovation, but his child, "Columbia," was not fashioned of the lasting stuff of poetry or music.

"COLUMBIA! First and fairest gem  
On Nature's brow—a diadem  
Whose lustre, bright as heavenly star,  
The light of Freedom sheds afar.  
Like Noah's Ark, a God-sent bark,  
In search of land, through day and dark,  
First found thee held by Nature's child,  
The red man, in his wigwam, wild."

So ran the first stanza. Not very convincing, to be sure; hardly of the quality of a national anthem. Indeed, one unsparing critic took up his wrathful pen and wrote "A Rational Parody Founded On The New Musical Nondescript," which ran in part:

"COLUMBIA! 'tis the latest glim  
From Gilmore's lantern, faint and dim;  
A feeble spark which shows how far  
From good 'sound' sense some people are.  
Let no dog bark, though men may mark  
The tune is old as Noah's Ark,  
Or those stern hills where 'nature's child'  
Long hours in lazy wigwam wiled.

Now, midst a discontented row,  
Miss Thursby makes her modest bow;  
Fair mistress of unnumbered arts,  
The homage of our loyal hearts  
Still clings to thee; from C to C  
Thy notes are clear as bird's could be:  
And chiefly thou — my muse is just —  
Hast saved the piece from being cussed."

On the 27th of December Emma Thursby made her last appearance of the year in a performance of the *Messiah* at Steinway Hall by the New York Oratorio Society, under the direction of Dr. Damrosch, and shared with Dr. Damrosch the tributes accorded a superior rendition of this oratorio so often identified with both Emma Thursby and Dr. Damrosch. On the 31st she celebrated the end of a bounteous year by an appearance in her less familiar rôle of auditor in the brilliant audience that greeted the première of *The Pirates of Penzance* at the Fifth Avenue Theatre. Altogether it was a thrilling experience to see and hear the gay, and tuneful, and witty *Pirates*; a memorable experience to see and hear the *Pirates* under the baton of Arthur Sullivan and the keen ears and watchful eyes of W. S. Gilbert, its two eminent collaborator composers who had already given an eager public *Trial by Jury* and *H.M.S. Pinafore*. For Emma Thursby the experience was an especially happy one, since she witnessed the striking personal triumph of these two good friends of her not-long-ago London days.

The concerts for January, February, and March, forty-two in number, that Maurice Strakosch had booked, took her north as far as Toronto, Canada, and St. Paul, Minnesota; south as far as St. Louis, Missouri, and Louisville, Kentucky; and west as far as Omaha, Nebraska, and Topeka, Kansas; to one or

more of the principal cities of Illinois, Indiana, Iowa, Kansas, Kentucky, Minnesota, Missouri, Nebraska, New York, Ohio, Pennsylvania, and Wisconsin. Chicago, as was its wont, gave her the most enthusiastic and affectionate greeting, Chicago that could boast a musical discernment second only to that of New York. Everywhere audiences spoke their high praise of "The American Nightingale," "The World's Greatest Living Concert Singer."

The supporting artists whom Strakosch had provided for the tour made possible well-balanced and interesting programs. Franz Rummel, the pianist, and Adolphe Fischer, the violoncellist were more than competent; Timothie Adamowski, the violinist, was a young Pole whose sure and brilliant method won high favor; while Signor Ferranti, who still had a good voice, was also a splendid mime. In February, a tenor, Phillip Branson of St. Louis, replaced Rummel and Fischer, perhaps indicating the public's leaning toward tenors. Altogether it was a happy musical family that prospered under the inspired and astute management of Strakosch.

The tour was a rigorous one. Drafty stages, makeshift dressing rooms, poor hotels, and indifferent food were often encountered, though not the rule. Making railroad schedules was always exacting, frequently forcing one from a none too comfortable bed at a less comfortable hour. Railroad cars sometimes offered the last word in up-to-date equipment, but more often the very opposite. Yet, this was all in the day's work that Emma Thursby could now enter upon with lessened responsibility, since her sister, Ina, had taken over the manifold duties of companion and protector, duties that she would thereafter fulfill zealously and faithfully without thought of her own career and her own sacrifice.

The story of the road was frequently one of happiness, found not only in the reward of successful concerts, but in the opportunity offered for meeting old friends who seemed to turn up

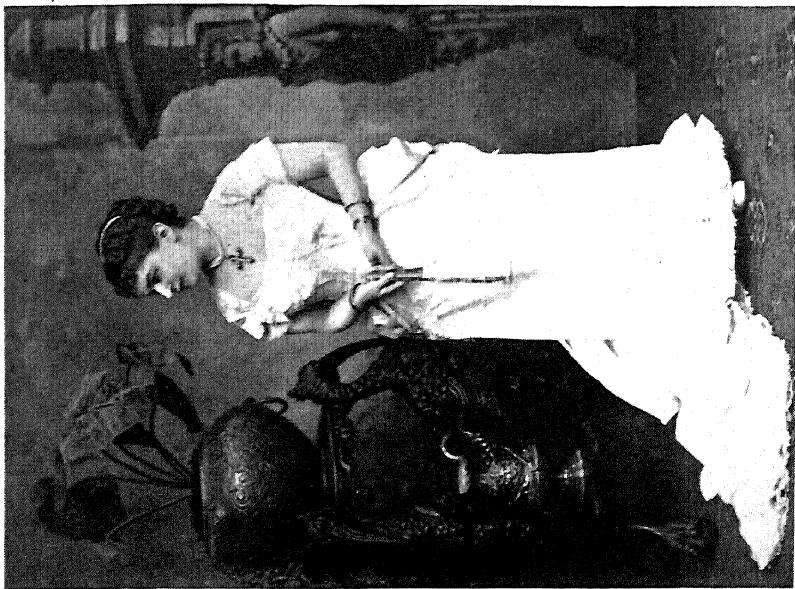
in every city Emma Thursby visited, anxious to honor her with receptions and dinners. Occasionally, too, she had opportunity to visit the theatre, even to hear her musical friends in concert or in opera. It was in January, during her visit to St. Louis, that she heard two particular friends, Emma Abbott and Tom Karl, in *The Bohemian Girl*, and took silent note of the success that could easily be hers, in that other field, the opera. She did miss, though long experience had reconciled her to the loss, the gatherings of friends at home. One learned of them through the mail, just as one learned of marriages and births and deaths. An occasion she particularly regretted missing was the celebration, on February 5th, in Cambridge, of the seventieth birthday of Ole Bull, a celebration that saw musical and literary Boston gathered at "Elmwood" in affectionate tribute.

When Emma Thursby returned to New York late in March for a brief respite, it was with a sense of satisfaction over her Western reception. Even in the lesser cities, where the musical public was small and attendance at concerts poor, there was spontaneous recognition of her great talent, and her name and fame spread quickly. Everywhere, those who had come to hear a great voice had found themselves stirred often to religious fervor by this woman of modesty and naturalness and simple charm. The large cities, like Chicago and Cleveland, that had known her for several seasons, had of course made this discovery before, but again they hailed her. "There is about her, and about all she does, an atmosphere of goodness, which one feels is natural to her," commented the *Chicago Musical and Society World*. "If to know Madame De Staël was a liberal education, to know Miss Thursby is a religion in itself," it pronounced.

Richmond and Washington ushered in April with concert successes that were gratifying if anticipated, while Washington offered her opportunity for a short visit with her friend Mrs. Hayes. New York again beckoned with three concerts, prelude to the long awaited tour with Ole Bull, that commenced aus-

piciously on the 20th, in Baltimore, with a splendid company numbering Signors Brignoli and Ferranti. The "Thursby-Bull Combination" caught the public favor at once. Indeed, on the following night Washington turned out to hear it, filling Lincoln Hall, even to its stage, with the largest audience ever assembled in that edifice. New York offered its striking testimony of affection on the 23rd, at Steinway Hall, with the audience overflowing both the main auditorium and the adjoining hall. And Brooklyn, on the 26th, turned out literally *en masse* to crowd the Academy of Music with the largest concert audience ever gathered in Emma Thursby's home city. "Everything that a human being could sit or stand on—excepting only the aisles of the parquet—was taken possession of by an eager crowd, seats, steps, railings and windows," reported the *Brooklyn Daily Times*. "The stage was covered with chairs, every one of which was occupied, and not a few were glad to get standing room at the wings." Epoch-making in quite another way was this concert, for the experiment of what we might to-day call "broadcasting" by telephone was successfully undertaken. Three transmitters placed in circuit on the stage behind the footlights and ten feet in front of the performers were the means of picking up the program and transmitting it to the headquarters of the telephone company "in wonderful perfection," commented the *Brooklyn Union and Argus*, "demonstrating the power of the telephone to pick up and transmit compound modulation of tone and articulating speech at one and the same time from a distance of at least ten feet from the performers or instruments."

After further appearances in Worcester and Providence, the "Thursby-Bull Combination" adjourned its tour for several days while Emma Thursby made preparation, under the guidance of Mme Rudersdorff, for the Fifth Triennial Festival of the Handel & Haydn Society in Boston. Commencing on the 4th of May and concluding on the 9th, the Festival brought



Bendat & Cie., Paris

EMMA THURSBY, PARIS, 1881

Bendat & Cie., Paris



GRANDE SALLE DES CONCERTS, RUE DU CONSERVATOIRE, 2.

CONSERVATOIRE NATIONAL DE MUSIQUE

# Société des Concerts

34<sup>e</sup> ANNÉE

## 16<sup>e</sup> CONCERT

Le Dimanche 10 Avril 1881, à 2 heures précises

### PROGRAMME

1 <sup>e</sup> Symphonie en <i>ut mineur</i> . . . . .	BEETHOVEN.
2 <sup>e</sup> Aria ( <i>mia speranza adorata</i> ). . . . .	MOZART.
M <sup>e</sup> EMMA THURSBY	
3 <sup>e</sup> Allegro APPASSIONATO . . . . .	M. LALO.
4 <sup>e</sup> Finale d' <i>Euryanthe</i> . . . . .	WEBER.
Solo : M <sup>e</sup> EMMA THURSBY.	
5 <sup>e</sup> Symphonie ( <i>inédite</i> ). . . . .	HAYDN
6 <sup>e</sup> Alleluia chœur du <i>Messie</i> . . . . .	HENDEL.

LE CONCERT SERA DIRIGÉ PAR M. DELDEVEZ.

On est instamment prié de ne pas ENTRER et SORTIR pendant l'exécution des morceaux.

LES PROGRAMMES DOIVENT ÊTRE DÉLIVRÉS GRATIS

IMPRIMERIE CENTRAL DES CHEMINS DE FER. — A CHAIX ET C<sup>ie</sup>, RUE BERGERE, 20, A PARIS. — S266-1.

together a group of principal vocalists well known to American musical audiences:

"*Sopranos*: Miss Emma C. Thursby,  
Mrs. H. M. Smith,  
Miss Fanny Kellogg,  
Miss Ida W. Hubbell.  
*Altos*: Miss Annie Cary,  
Miss Emily Winant.  
*Tenors*: Mr. Italo Campanini,  
Mr. Charles R. Adams,  
Mr. William Courtney.  
*Basses*: Mr. John F. Winch,  
Mr. Myron W. Whitney,  
Mr. George W. Dudley."

With a chorus of five hundred voices and an orchestra of seventy musicians, with B. J. Lang as organist and Carl Zerrahn as conductor, the Festival was auspiciously cast. Emma Thursby's contributions were in the oratorios, *Solomon* by Handel, *The Seasons* by Haydn, and *St. Paul* by Mendelssohn; and in the Symphony No. 9 of Beethoven. Her selections in the miscellaneous program were the Scena from Thomas' *Hamlet*, and Jomelli's "La Calandrina." Again she was acclaimed, as she had been at the fourth Triennial Festival, in the summer of 1877.

Boston again gave opportunity for visits with many old friends, visits that her extensive travels were making so infrequent. Especially pleasant was the all too brief reunion with Mme Rudersdorff. The home of Ole Bull in Cambridge offered its accustomed welcome, while a call upon the aging Longfellow would prove her last homage to that inspiring American.

The "Thursby-Bull" concert tour was resumed on the 11th of May with an engagement in Philadelphia. Engagements in Pittsburgh, Toledo, and Detroit followed, with Chicago playing host to the two artists and their company on the 21st and

22nd. On the afternoon of the 22nd Emma Thursby and Ole Bull made their last appearance together in concert. Emma Thursby on this occasion sang the Scena De La Folie from *Hamlet*, joined with Philipp Branson in Ardit's "Una Notte A Venezia," and with Signor Ferranti in the Duetto Buffo from Rossini's *Barbiere di Seviglia*. Ole Bull played his best-known composition, "The Mountains of Norway," and the obligato for Emma Thursby in the concluding number on the program, the "Angel's Serenade" by Braga.

The "Thursby-Bull Combination" had proven an artistic and a financial success, and already the sagacious Maurice Strakosch had plans afoot for the "Combination" to make a comprehensive tour of Norway, Sweden, and Denmark, commencing in the late summer. Yet one factor had to be seriously weighed: Ole Bull was in poor health.

Three concerts remained for Emma Thursby in the weeks before her departure for Europe, weeks full with preparations and leave-takings. In Elmira, Thomas Kinnicutt Beecher, another of the extraordinary Beechers, called to pay his respects; in Bridgeport, her old friend from the congregation of the Church of the Divine Paternity, the colorful P. T. Barnum. Days at home enabled scores to see her, friends and relatives whose greetings were to be at once felicitations and farewells.

It seemed as if she had but glimpsed America when she boarded the steamship "Gallia" with her sister, Ina, on the morning of June 30th, so soon again Europe bound. The passenger list was large, including her friends, Edwin Booth, the tragedian, with his wife and daughter; Bronson Howard, the playright; Baron and Baroness de Thompson, whom she had met with the Emperor of Brazil; Sir Edward Thornton, the British Minister to the United States; and her intimate friends, Mr. and Mrs. Ole Bull. In the festive scene, however, one ominous note troubled the few who knew: Ole Bull rested quietly in his stateroom, tired and ill.

There were hundreds gathered at the ship to sound an American farewell to a native son and daughter, Edwin Booth and Emma Thursby, both planning European visits of unpredictable duration. As the ship left its pier other hundreds of friends assembled on the excursion steamer "Grand Republic" shouted their farewells and sang their songs. Down the bay, past the Narrows, and out to the lightship the two ships proceeded side by side, to the strains of "Good By, Sweet Heart," "The Girl I Left Behind Me," and "Whoa Emma," while intermittent salutes from the excursion steamer's six-pounder punctuated the atmosphere until the "Gallia" had rounded the last buoy, her course set for Queenstown.

## *CHAPTER XIX*



The 4th of July, 1880, was fittingly celebrated at sea on the British ship "Gallia" with exercises that found Bronson Howard, the playwright, contributing a speech; Edwina Booth, the young daughter of the actor, playing several piano selections; and Emma Thursby singing "The Star-Spangled Banner," "God Save The King," and, in lighter vein, Taubert's "Bird Song." Edwin Booth, himself, played the unusual rôle of spectator. The voyage proved a smooth one, save for the last day, fortunately for Ole Bull whose condition was causing alarm. But all on board rejoiced when Queenstown was reached the evening of the 8th. Liverpool, the next afternoon, offered its comforts to the debarking party of Mr. and Mrs. Bull, Emma and Ina Thursby, and Maurice Strakosch. Upon the advice of the doctors that Ole Bull could resume his trip to Norway after a few days of rest in Liverpool, Emma and Ina Thursby felt able to leave for London the next day to visit with friends and witness the closing days of the opera season.

To hear Nilsson and Trebelli and Campanini in *Mefistofele*, Sembrich and Gayarré in *Lucia di Lammermoor*, Albani in *I Puritani*, Gerster and Ravelli in *Lucia*, Patti and Nicolini in *La Traviata*, and Trebelli in *Carmen*; such was the musical feast of the first twelve days in London. With plans for the tour still held in abeyance, the Thursbys abandoned themselves to a whirl of social events in a circle which included the American Minister, James Russell Lowell, and Mrs. Lowell; Sir Julius and Lady Benedict; Bronson Howard; Bret Harte, American author, recently appointed consul at Glasgow, Scotland; Felix Moscheles, eminent British portrait painter, who had just completed a portrait of George Henschel; George Henschel, himself, and his wife to be, the American soprano, Lillian Bailey; Henry Jarrett, the impresario; and James Davison, dean of London music critics; besides the ubiquitous Maurice Strakosch.

On the fifteenth of July telegraphic word came from Mrs. Bull in Liverpool, that the doctor believed her husband would be well enough to undertake the long trip to Norway within a week. She urged that Emma and Ina Thursby and Maurice Strakosch follow the week after. Meantime, Emma Thursby's busy schedule of activities continued with frequent dinners at the Grand Hotel, and at Prevalti's, renowned for good society and good food. On the 24th, she and her friend Marie Roze sang at the largely-attended reception given at the Westminster Palace Hotel in honor of General Hawley, President of the American Exchange. Otherwise, she accepted no engagements to sing in public. At last, on the 28th, came a telegram bearing the distressing news from Mrs. Bull that though Ole Bull had reached his beloved island home of Lysöen, near Bergen, apparently in improved health, his Norwegian doctor had ordered that the patient receive complete rest and quiet for three or four months. With all hope for a Scandinavian tour with Ole Bull now definitely lost, she hastily conferred with Maurice

Strakosch, and determined to accept the invitation of her friend, Mrs. James Jackson, to visit Ems for three weeks, return to Paris for three weeks, again the guest of Mrs. Jackson, and thereafter return to America in time for the fall concert season.

Ems, which the Thursby sisters reached on the 4th of August, after a sightseeing trip through Holland, would play a large rôle in plans for the future. Happy days of recreation in the little town gay with its summer guests of nobility and fashion gathered for the *Kur* were abruptly interrupted on the 18th, when a telegram brought the sad word of Ole Bull's death. Emma Thursby had lost a staunch friend, a fellow artist who had done more to popularize music in America over a period of thirty years than any other one figure.

Maurice Strakosch now definitely determined to look to America for future concert plans. But music lovers at Ems, after hearing Emma Thursby at two informal musicales, willed otherwise. Prince George of Germany, who had become a great admirer of her talent, finally prevailed upon her to give a public concert. His enthusiasm over her voice was shared by many of influence: Baron Lepel, Baron von Cramm, and Baron von der Martvitz; and two wealthy and influential Spanish gentlemen, Evaristo Arnús and Camilo Fabra, who had already urgently petitioned the singer to make a tour of Spain under their friendly sponsorship. Her acceptance of a concert engagement was also encouraged by the warm praise of that brilliant exponent of Italian opera, Mme Artôt, whom musical history also remembers as the subject of Tchaikowsky's infatuation and proposal of marriage, some twelve years before. On August 30th she made her formal German début in Bad-Ems at the Kursaal, singing arias from Rossini's *Barbier von Sevilla* and Meyerbeer's *Nordstern*, as well as Eckert's "Echo-Gesang" and the familiar "Mia speranza adorata." The ovation she received convinced her unequivocally that a German triumph awaited.

The critic of the *Rheinischer Kurier* voiced the appraisal of the eminent musicians gathered at Ems, when he wrote:

"In the domain of artistic singing, and of artistic singing in the truest sense of the words, Miss Thursby is thoroughly dazzling, though not so much so by the volume as by the perfect quality of her notes—not so astounding by the range of the scale over which she holds sway, as by the manner in which she assumes in it the place of sovereign queen of song. Every demand which modern vocal technics, as extended by virtuosity, can make upon her she satisfies: equality of tone combined with striking flexibility of a naturally sympathetic organ, a style which reveals delicacy of feeling, and which can do justice to the exigencies of Italian florid singing as well as to the German Lied, based more on beauty of tone and a certain intensity of feeling—all these invest Miss Thursby with especial importance as an artist, and justify the opinion of the critics, which unites the newly rising star in a beautiful triple constellation with Christine Nilsson and Adelina Patti."

The month of September the Thursbys spent in Wiesbaden as guests of Mrs. Edward Ovington and her daughter Jeannie Ovington, of Brooklyn. The Ovington apartment became the scene of many delightful impromptu evening musicales, with the great pianist and teacher, Leschetizky, often accompanying Emma Thursby—an honor he seldom conferred. Indeed, it was with Leschetizky that she prepared for future concerts a favorite of his, Bizet's "Tarantelle." Wiesbaden was rich in music, boasting one of the best orchestras on the Continent and an opera company of distinction, so it was with a certain regret, if with pleasurable anticipation, that she finally departed for Baden-Baden, to appear in a concert arranged by Strakosch in honor of the Emperor and Empress of Germany. Happy and content despite uncertainty over concert plans, she wrote her mother upon arrival:

"Hotel Victoria  
Baden Baden Germany  
Oct. 3rd 1880.

Dear Mother

We have just arrived here from Wiesbaden where we have been visiting Mrs. Ovington for the past month. They would not let us go, and as they were both ill and unhappy I think we did them a great deal of good by being there. They are coming here to Baden to visit us, and be here at the concert which we are to have on Thursday, in honor of the Emperor and Empress. They would have come with us yesterday, but Mrs. Ovington was ill. Mrs. Jackson and Miss Andreas came with us. We have not been alone all Summer. I was very much disappointed that we could not go to Norway after coming across the ocean for that, but it was much better that we were not there when poor Mr. Bull died. How sad it was! Mrs. Bull and the family returned to America some time ago. I hope you will see her if she is in New York.

We have had a most charming time in Germany, and I have made a splendid artistic success, for, at the watering places where we have spent the summer, we have met all the best people and some of the finest musicians of Germany, and they are all wild about my singing. I must say I do not sing as I did last year, for I have improved wonderfully both in voice and singing. I have studied very hard and learned ever so many new pieces, and sing German songs so, that the Germans say my pronunciation is so good they would not know but I was a German. They have coaxed so hard to have me stay and sing at some concerts, that Mr. Strakosch has concluded that we had better stay and not begin in America until after the Election. So we will not come home until the last of this month. We may possibly said on the 21st, 'Germanic,' but it is not certain. Poor Mr. Strakosch! you know how hard he tried to make me sing some new pieces at home just before I left, and I said I

never would. Now I sing them so easily and have made some of my best successes with them. He has always been right about my voice, for with his practice, the lower part of my voice has become so rich and full and my high notes are better than ever. I send you a notice which appeared in a Wiesbaden paper last week, by one of the best Critics of Germany. It says there are but three stars, Patti, Nilsson and Thursby. Get John to have it translated. I send the advertisement of our Concert here. You see it is given in honor of the Emperor and Empress and will be a grand affair. When we arrived last night, we found that Mr. Strakosch had secured for us the apartments of the King of Belgium so we are in grand style. Why have you not written to us oftener? We enjoyed your letter so much from Long Branch. It was so nice and interesting, and I intended to answer at once, but I find writing tires me so that I have scarcely written a letter all Summer. Give my love to all my friends and the boys. I hope you are all well and do take good care of yourselves and live well. If Lou wants to go away for the Winter, he can have the money at any time.

With lots of kisses,

Your loving daughter

Emma."

No artist could have hoped for or visioned more favorable auspices than those which Emma Thursby found for her concert in Baden-Baden in the Neue Saal des Conversationhauses. The audience was a regal one that numbered the octogenarian Emperor, William I and the Empress, Crown Prince Frederick and the Crown Princess Victoria, the Grand Duke of Baden and the Grand Duchess, the Princes Hermann, Bernhard, and Alexander of Saxe-Weimar; the Prince and Princess of Fürstenberg; the Prince and Princess Solms, together with their respective suites; indeed, the great majority of German nobility and the ranks of wealth and fashion that always fol-

lowed the Emperor. Even the mighty Strakosch—there could be no denying his ability to accomplish great things on the Continent—found his hopes surpassed. He had prepared a program with Carl Heymann, the court pianist, and Jules de Swert, a violoncellist of note in Germany, as assisting artists to Emma Thursby whose program selections were “La Calandrina,” “Mia speranza adorata,” the “Echo Song” by Eckert, and the “Tarantelle” by Bizet.

“Miss Emma Thursby has had a most flattering success,” wrote the Baden-Baden *Badeblatt* of the concert. “In consideration of the reserved manner of our public, the reception was a very brilliant one. To be recalled twice after each appearance and to sing three pieces more than on the programme shows a great warmth and appreciation of the public. Miss Thursby unites so many excellent qualities that she really deserves this distinction. The master school of Patti, Albani and Sessi are hers. Her technique is artistic; her voice musical and of great compass; her style is noble, rather reserved but solidly musical.”

To be accepted with enthusiasm by royalty was to be accepted by the concert-going public of Germany. Musicians, too, hailed her in Baden-Baden, the German composer, Jacob Rosenhain, among them. Strakosch made immediate plans to capitalize upon this testimonial by booking concerts in Berlin, Leipzig, Cologne, and Vienna. His “American Nightingale” had become not only the symbol of great singing, but the accepted representative of the great American people of whom Germans knew so little. Appropriately enough, she had become identified with “The Star-Spangled Banner,” everywhere requested of her at informal musicales in Germany, and her rendition of it brought uncontrolled outbursts of applause on all occasions. Indeed, the Emperor, after demanding that she sing it as her last encore number, had remarked to her that he

always thought the "Die Wacht am Rhein" the most beautiful national air until he heard her sing "The Star-Spangled Banner."

"I believe for the first time in my life I love to sing," she wrote her sister, Allie, following the Baden-Baden concert, reflecting her pleasure over the great enthusiasm with which she had been received, but not realizing, of course, that her future concerts would prove a series of triumphs. In Berlin she made two appearances late in October, the second with Theodor Wachtel, the tenor whose voice she had so admired when she was a young girl, volunteering as guest artist in honor of his teacher, Maurice Strakosch. Once more she was rapturously applauded. Wrote the German critic, Ferdinand Gumpert:

"Her voice is a soprano, possessing a remarkable compass, ranging from C beneath to E flat above the lines; without being great, it is exceedingly rich, and (as in her day, the case with Jenny Lind) rather veiled, but thoroughly noble and sympathetic. Miss Thursby's technique may be described as extraordinary: her legato and staccato are models of certainty and correctness, her respiration is admirably managed; and her shake, as rippling as it is long-enduring. Her style is full of warmth; nay, it has too much American blood in it; if Miss Thursby would often restrain her too hurried tempi, so that the ear of competent judges might be enabled to follow her runs and arpeggios (which naturally suffer in correctness), she would then be indisputably one of the most wonderful vocalists we have heard for years. Taken all in all, Miss Thursby possesses such rare and astonishing gifts that no one fond of singing should fail to hear her; in her are combined a beautiful voice, talent and industry."

In two concerts in Vienna, in November, she realized her ambition to sing Mozart's music, in the composer's native city. But to receive the praise of the foremost music critic of his

time, Eduard Hanslick, was the most gratifying reward of her Viennese visit. "Miss Emma Thursby," wrote Hanslick in the *Neue Freie Presse*, "brilliantly justified yesterday the reputation preceding her as a concert-singer. Even before she opened her lips she had worked half a miracle: She had filled the large room of the Musical Association, a feat of late years only achieved by Rubinstein and Joachim. Miss Thursby possesses, if not a powerful, a very pleasing soprano of extensive compass, its flute-like character in the upper notes reminding one of Jenny Lind. It has been admirably trained, in portamento, in the gradations of tone, in scales, runs and command of distant intervals. We have heard very few take the highest notes more easily and correctly, execute a staccato more unerringly, or trills more close and equal than this American lady."

Here again she became the star for nobility and society to flood with attentions. Mme Caroline Montigny-Rémaury, sister of Ambroise Thomas, wrote from the Hotel Archiduc Charles, saying, "J'ai reçu une lettre de Mme A. Thomas qui vous fait dire mille choses de sa part et de celle de son mari." The Baron and Baroness d'Erlanger and the Baron and Baroness de Todesco became her warm friends, fêting her with receptions and dinners, and opera parties at which she had the opportunity of hearing many continental singers. Pauline Lucca, long a popular figure in opera on the Continent, in England and America, and much beloved by the Viennese, extended her American colleague every courtesy, while Mme Mathilde Marchesi, great among European teachers of voice, offered the hospitality of her home, where Emma Thursby was privileged to hear Madame's pupils and observe her method of instruction.

Meanwhile, word of her successes spread so rapidly and newspaper notices were so flattering, that seats for her appearances were always at a premium. Brünn, the capital of Moravia, birthplace of Strakosch, gave her a wild ovation, hardly

less intense in Prague. Here adventure took another turn when she was persistently claimed by a Bohemian family as their long-lost sister—an experience that proved both amusing and annoying. "The Mother came," she wrote her own mother of the incident, "with a lot of old pictures of the sister who was a dancer and who had not been heard from since she went to America 14 years ago. The pictures did not look unlike me, and might easily be taken for old photos of me, and notwithstanding I could not speak a word of Bohemian, and very few of German, she went away unconvinced that I was an American. But the strangest thing is that the woman says she can tell her sister by a mole on the left side just over the heart and which *I have in the very spot*. Now the question is, who am I? Ina says she always thought I did not belong to the Thursby family and she is quite sure I am a dancer, by the way I hop around in the mornings when she is trying to help me dress. What do you think about it?"

Three more concerts, in Chemnitz, Leipzig, and Dresden, brought to an end a busy year, and six months of uncertain though pleasurable adventure with concert plans. As the new year came, however, there was no longer any doubt over the immediate future. Germany had already definitely testified to its exalted opinion of her, and there she must remain to visit its principal cities. Travelling on the Continent with plans only for the immediate present had had its drawbacks: bags and trunks were scattered from London to Paris to Wiesbaden, so one could never find the right possession at the right time. But her devoted sister, Ina, at every turn protected her from cares and worries and annoyances as the two hurried from city to city, and Ina it was who took the large share of responsibility in writing to the family at home. To her the European trip was ever an adventure in wonderland, which she recorded unerringly, her youth and impressionability making her letters real and frank and informative.

*"Hotel de Russie  
Frankfurt, Jan. 4/81.*

Dear Allie

Emma wrote Mamma from Weimar so I thought I would wait and write you from here. We have not heard a word from you in a month. If you have written, where are the letters? It is very strange. We have decided to remain all winter. Have just received an offer from Barcelona, Spain for 6 concerts but I do not know whether we shall go. Emma had a splendid reception at Court New Year's night. She sang 'Hamlet' and 'The Star of the North'. There is never any applause at Court. Everyone has to be as quiet as possible, but there were a few subdued bravos and the Grand Duke tapped his hands together without making a sound and when she finished the Grand Duke & Duchess bowed; but two or three times during the evening they sent for her. They were very kind & pleasant and delighted with the music, and wish that she will sing for them again. The Grand Duchess wore light blue, and was the only one in the room besides Emma with a high dress. The Princess wore pink. The heads and necks of both were *covered* with diamonds. Emma wore her point lace. I did not dress up, but stayed in the doorway & the dressing room and ate ice cream and cake all the evening. They passed round refreshments every little while. The rooms in the palace are magnificent. They sent the royal carriage for us, and gave us the red room. I wish you could see our rooms here, we never lived in such elegance. The hotel is an old palace, and we have the Emperor William's suite. It is owned by the Drexel Bros very wealthy wine merchants, and the Emperor has offered an immense sum for it, to keep it for his palace when he comes here, but they will not give it up. He comes here three times a year. The entrance is a grand staircase, the hallway leading to the salon is filled with elegant statuary and carvings. The salon is immense all of marble. The ceilings of this and all our rooms are very

elegantly painted and carved. Fine furniture, four different shaped sofas, any number of handsome clocks, & immense marble and painted vases, marble & inlaid tables — they must have been all in the palace — two magnificent fine embroidered screens, and so many secret doors that Emma made believe she was afraid to go to bed. Emma's room is red satin tapestry walls and mine green. Lace canopies over the beds. Think, we have a lovely bathroom, hot and cold water, & nicely heated, then a passage way entrance to the other rooms where the servants are supposed to sit. This is the first bath room we have found, and I soaked in it a half an hour this morning. Think of sleeping in the same bed and bathing in the same tub that the Emperor uses. The rooms are all heated & in the salon we have a large wood fire place. You may think we spend a lot of money for all this elegance, so we do, but considering all we get it is not so much after all. We have all *these rooms*. Mr. Strakosch has *two*. Robert *one* & Alfred *one*. Service, lights & fire included for 40 marks, which is \$10. a day. We used to pay \$8. a day for our miserable rooms alone at the Everett House. There are 66 candles in the salon & 16 in the other rooms, the bath room has gas. We shall only be here two or three days. We may go to Weisbaden a day to see the Ovingtons, it is only one hour from here. Emma sings in Heidelberg on the 7th, Wurtzburg the 9th, and back here for the 11th, where she sings in the new opera house. On the 27th she sings again in Leipzig at the Gewand House concert, and some other places between, that I don't remember. What did you get for your Christmas? I did did not get a penny or a card from any one but Mr. Gillig, neither did Emma. I have a birthday in two weeks but as Emma promised me something for my last and I have not received that yet, I do not expect to get anything this year. Will you send me some hair crimpers (lead short) and in the next letter after you might send Emma some nets, only a few, and a couple of blond ones for me. My hair seems to be getting

lighter. Hope you are all well. I hear it is very cold at home, while here it is very pleasant. They are having our last year's winter and America is having the severe winter they had here.

Much love to all from both,

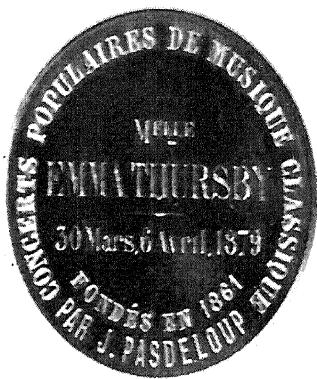
Your loving sister

Ina.

Hope we will have a letter from you soon. Emma has been travelling around singing at all these concerts with nothing but her little white daisy dress and has only worn her point lace dress where she has sung twice. She hates to get new dresses as she has so many at home. She is afraid her white pearl dress will get discolored, you ought to look at it and put paper under the lace. You had better leave word at the Brooklyn telegraph office if anything comes for '*Thursby Brooklyn*' where to send it, in case she should want to send for any dresses or anything else. She may want to send for her white dress."

Twenty-two concerts undertaken in the months of January and February with the young Viennese pianist, Robert Fischhof, assisting, saw Germany paying undiminishing homage to the gifted American, and many and varied were her musical experiences. At Braunschweig, where she appeared at the request of the composer, Franz Abt, who conducted the orchestra in her honor, she reciprocated the honor by singing that song of his, so popular in America, "Embarassment." At the fourteenth Gewandhaus Concert at Leipzig, at the end of January, her fellow soloist was the eminent Russian violinist, Leopold Auer, whom fame would later single out as the teacher of Mischa Elman, Jascha Heifetz, and Efrem Zimbalist. At Leipzig, moreover, where she was the first American to appear in the important Gewandhaus Concerts, enthusiastic admirers showered her with flowers, while one admirer, outdoing his fellows, presented her with a nightingale. "This nightingale that is so lovely, I have chosen from among a multitude of melodi-

TWO MEDALS PRESENTED TO EMMA THURSBY



PASDELOUP CONCERTS POPULAIRES DE MUSIQUE CLASSIQUE  
PARIS, APRIL 1879



SOCIÉTÉ DES CONCERTS, CONSERVATOIRE NATIONAL DE MUSIQUE  
PARIS, APRIL 1881



*Anderson, New York*

EMMA THURSBY, 1882

ous things to express appropriately what is true and gentle in your own life and lovelier than all music made by birds."

At Barmen, the orchestra honored her with a *tusch*, an honor given before only to Wachtel, while at Cologne she had the good fortune of spending many happy hours with the German composer, Ferdinand Hiller, and his family. Hiller conducted the orchestra at her Cologne concert, and she reciprocated by singing the composition he had dedicated to her, "Will die Nachtigall belauschin." At Strassburg Frederick Schwab wrote a signal tribute in the columns of the *Journal d'Alsace*:

"Le concert donné hier soir dans la grande salle du théâtre par la cantatrice américaine miss Emma Thursby a été pour la jeune artiste un triomphe achevé et pour ses auditeurs un enchantement de près de deux heures, nous allions dire un rêve mélodieux dont l'impression dure encore. Un public nombreux a ratifié par des démonstrations sincèrement enthousiastes les jugements que toute l'Europe musicale aura bientôt portés sur cette émule de Jenny Lind et d'Adelina Patti. Rien de trop n'avait été dit de cette voix, dont la pureté et le charme indicible donnent un prix infini à chaque note, de ce style exquis qui moule admirablement les intentions des auteurs, de cette gamme enfin, qui embrasse dans son extraordinaire étendue plus de trois octaves, égales comme un clavier tout en ayant chacune un timbre d'une nuance différente. Et quelle flexibilité sans pareille, qui permet à la chanteuse de battre des trilles sur le la dièze aigu, sans que le moindre effort vienne trahir la résolution de ce problème exceptionnel.

"Dès les premières mesures de l'air de Mozart, *Ah! non sai*, miss Emma Thursby, dont la personne est aussi gracieuse et sympathique que son talent est grand, avait fait la conquête de son auditoire. Elle a dit cet air de conquête de son auditoire, Elle a dit cet air de concert qu'ornent de délicates broderies

et des notes piquées suraiguës, d'un style exemplaire et d'une voix qui semblait rivaliser en pureté et en éclat avec les diamants qui brillaient à profusion sur la robe de satin blanc de la chanteuse. Aux trois Lieder qui ont suivi, le charme a pris un caractère autre, celui du sentiment et de la rêveuse poésie. *Abendreihn*, expressive composition de M. Robert-Fischhof, l'eminant pianiste qui devait partager avec la diva américaine les palmes de cette soirée; *Keine Sorge auf dem Weg*, de Raff, et *Vöglein*, de Taubert, ont attiré sur leur exquise interprète une triple ovation. Dans les cadences et les trilles dont elle a rehaussé *Vöglein*, quelle idéale finesse, quelle transparence dans le tissu vocal, et est-il suprenant qu'au dernier concert du Gewandhaus de Leipzig, où miss Thursby avait enthousiasmé le plus difficile des auditoires, on lui ait fait hommage d'un rossignol couvert de fleurs, rossignol symbolique, que la cantatrice a apporté vivant de Leipzig à Strasbourg dans un pli de sa mante et qui tous les jours, quand la diva répète ses airs, au lieu de mourir de jalousie, module ses roulades sur celles qu'il entend! ...

"*La Calandrina*, simple ariette de Jomelli, datée de 1730, a mis en relief le côté enjoué de ce talent multiple et riche, qui allait se montrer à son apogée dans la scène de folie de *Hamlet*, d'Ambroise Thomas. Miss Thursby qui, au dernier moment et par une attention délicate dont on lui a su un gré infini, avait modifié son programme primitif pour y introduire cette page d'un maître français, y a trouvé un triomphe ..... agile et vaste n'a pas eu de peine à parcourir les gammes chromatiques suraiguës qui abondent dans cette création de la Nilsson, tandis que les passages larges, tels que la légende de la Willis, ont été dits avec un profond sentiment dramatique. C'est en français d'ailleurs; en français très pur, quoique acidulé d'un léger mélange exotique, que l'artiste américaine a chanté cette saisissante page d'Ambroise Thomas, qui lui a valu un tonnerre de bravos et des rappels plus nombreux en-

core qu'aux morceaux précédents. C'est le moment d'ajouter que des propositions d'engagement sont parvenues à miss Thursby du Grand-Opéra de Paris en vue de la création du rôle de *Françoise de Rimini* dans l'important opéra de ce nom qu'achève en ce moment l'illustre auteur de *Hamlet*. Si flatteuse qu'elle fût, miss Thursby a cru devoir décliner cette offre, en se retranchant derrière sa spécialité de chanteuse de concert. Si M. Ambroise Thomas avait assisté au concert d'hier, eût-il adhéré à la trop modeste réponse d'Ophélie? Il est permis d'en douter."

Germany had been lavish in its praises, generous in its hospitality. Yet one sad note entered the happy winter months, the death of her grandmother, Hannah Galbreath Thursby, on the 3rd of February, in Brooklyn. Though in her 84th year, Grandmother Thursby had been in good health, so word of her death came as a great shock. To Emma Thursby it meant, furthermore, a break in the Thursby tree, in which she had learned to take increasing pride.

Paris and the comfortable Hotel de Londres seemed like home to the Thursby sisters when they arrived on the 22nd of February, the day following Emma Thursby's thirty-sixth birthday, and soon they were caught up in a whirl of social engagements, which left little time for urgent shopping tours to restore depleted wardrobes. Strakosch had gone to London in an effort to enlist capital for his proposed first production in London of Wagner's complete *Ring des Nibelungen*, the composer himself to direct, so there was no one to restrain them. Even important musical offers were held in abeyance, and these Strakosch must attend to upon his return. Persistent was the demand that Emma Thursby sing in opera, the latest suggestion that she sing the rôle of Queen of the Night in ten consecutive performances, with the plea that it would not be like actually singing in opera for she would only have two arias to

sing. But, just as persistently, she demurred. Finally, on the 1st of March, she departed for Holland, where in concerts at The Hague and Amsterdam, under the direction of the noted Dutch composer and conductor, Johannes Verhulst, she was hailed as the second Patti, the first Patti having visited there under the direction of the same Maurice Strakosch nineteen years before.

Back in Paris again, she gave definite acceptance to an offer to sing in a series of concerts in Spain, at Barcelona, Valencia, and Madrid. There was little time for rest, which she now confessed she needed, and little for duties that became insistent. A long neglected professional visit to her friend, Dr. Evans, American dentist extraordinary, whose patients numbered nobility and the famous of Europe, found her with two equally busy fellow sufferers, the Queen of Spain and the Prince of Wales. While she waited for Strakosch to conclude prospective French engagements, she did take time out to attack the problem of her rapidly accumulating mail. Knowing her appreciation and her delight in hearing the news from home, family and friends had been generous in writing to her, despite the delays of letters, and despite her infrequent replies. From one of the faithful she found as ever news and words of wisdom:

*"La Grange Hotel,  
Tremont St., Boston,  
Sunday morning,  
March 14th 81.*

My darling!

You are right, I did *not* receive a letter from you before Christmas and in future you must stamp your letters yourself, for I have been quite grieved not to hear from you. I have had some parts of your letter copied in two of the papers here. You must always let me have something for the Press. I wish you would sing the *Astraflammante*. Why don't you? It is not much

more than singing two songs in a concert. Do'nt be a goose and *do* it. It will repay you, for it will [give] a new impetus to your 'renommée'—Are you not glad now, I forced you to go to Europe? I should say you could not sufficiently thank me for having done so.

This fire has indeed been a terrible blow to me, so bad a one, that I cannot get over it. It was unfortunate in every way. Through the stupidity or carelessness of the Agent, to whom the Insurance business was confided all he insured house and contents for, was \$2000—while I had ordered \$5000! My loss, all in all, will not prove a cent less than \$5000. Then, I got tired of packing and moving all my valuable bric-a-brac, carved and antique furniture, pictures etc. and this year had left literally *everything* there! *All is gone!* The fools there lost their heads, and never made the faintest attempt to save a thing, not a stick was taken out. All my valuable Japanese vases, cloisonnée, brass, bronzes, my large turkish rugs—everything went. My entire library, half my music, my very valuable antique furniture—my china, my Glass, my linen, my whole summer wardrobe, all, all is destroyed! Do'nt you think, it is too bad?

For this summer my going back to Lakeside is out of the question, of course, for I could not build by May. I may make up my mind to sell and buy another place, for a home of my own I *must* have.

I think, dear, you might do something in Spain for me. A Gentleman has lately come back and brought the most superb things, which he bought for a mere song. He bought 8 carved chairs, covered with thick embossed leather—antique, they do'nt match and he picked them up in different places, old pawn shops etc. Then some magnificent bronzes and china, both Palavera and Granada ware—for all these things he paid next to nothing and shipped them direct to Boston. If you would look for me to the amount of about \$100, I should feel *so much* obliged.

We are having a great deal of music here — so many societies and travelling troupes besides. I have just concluded an engagement for Gerster with Pond — 20 concerts from May 9th to June 4th at \$20,000 and all expenses for three. Mapleson has *coined* money, he had an *immense* winter. Max Strakosch instead has lost terribly. It is no good, the man has no head, thinks himself cleverer than all others and will take no advice. People do not want to hear Aida, Lohengrin, Mephisto, etc. etc. in *English* and with Marie Roze, Arthur Byron etc. English Opera must be *English* Opera. When a man will take about a *good* English Opera Company with young fresh voices, who can sing well, and give Lurline, Satanella, Rose of Castille, down to Maritana and Bohemian Girl, they will make money.

Edward Burnett's house at Southboro burnt down last week. I don't think, you were ever in it. It was the old homestead, the other side of the little bridge. They had enlarged it last year and made it very hideous. They were more fortunate than poor I. It broke out at 9 a.m. and in the roof, from a defective flue, and they saved *everything*, even the carpets. Besides that they were very heavily insured. Then they had the big house to go right in to.

I wish, you would see Mrs. Guild and Jinnumps. Send for them in Paris. They are at 93 Avenue Niel.

Give my kindest regards to Mr. Strakosh, also to Ina. When you write, name me some effective concert music for both Soprano and Contralto. I *do* wish, I could get that Nincompoop, Emily Winant, to Europe. She is singing gloriously and having great success wherever she goes. She is singing a good deal with Thomas.

God bless you, my darling

Your loving friend

E M Rudersdorff"

France, anxious to hear again the prima donna whom it had so fêted on the occasion of her début in Paris two years before, at last had its opportunity at Bordeaux when she appeared before the Cercle Philharmonique, on the 19th of March, singing in French for the first time, and, scoring a success that had further reverberations in a large dinner tendered herself and her sister, Ina, the following evening by the Cercle. No little praise must be given on the occasion of this concert to her companion soloist, the brilliant Belgian violin virtuoso, Eugene Ysae, already a popular musical figure in France. Although her friend Édouard Colonne had urged that her first Paris appearance of the season be with his orchestra, as in 1879, the Bordeaux appearance made such a plan impossible. Her Paris reunion was made on the 27th, at the Cirque d'Hiver, with the rival Pasdeloup Orchestra, not inappropriately, for that matter, since her 1879 success had been nowhere greater than at the Cirque d'Hiver. And here again her earlier success was repeated.

However it remained for the Société des Concerts of the Conservatoire National de Musique, the oldest and the most respected musical society in France, to offer her greatest opportunity, an invitation — hastily accepted — to sing at its concerts of the 3rd and 10th of April. Meeting her opportunity face to face, she found herself acclaimed by conservatives and liberals alike in the music world of Paris, the bright star of a program given on the 3rd and duplicated on the 10th:

#### Programme

1 Symphonie <i>en ut mineur</i> . . . . .	<i>Beethoven.</i>
2 Aria ( <i>mia speranza adorata</i> ) . . . . .	<i>Mozart.</i>
Mlle Emma Thursby	
3 Allegro Appassionáto . . . . .	<i>M. Lalo.</i>
4 Finale <i>d'Euryanthe</i> . . . . .	<i>Weber.</i>
Solo: Mlle Emma Thursby	
5 Symphonie ( <i>inédite</i> ) . . . . .	<i>Haydn.</i>
6 Alleluia choeur du <i>Messie</i> . . . . .	<i>Haendel.</i>

Caught again in the web of Paris music lovers, she sang at a musicale given in her honor by Mme Pauline Viardot, and at a benefit for the flood victims of Belgium, in which her fellow artists included Mesdames de Caters-Lablace and Richard; MM. Faure, Talazac, and Paul Viardot; and the ubiquitous French actors, Coquelin *ainé* and Coquelin *cadet*. To the Belgian press, anxious for a report of this concert, went the good word that the concert had realized 30,000 francs for the sufferers; and *L'Indépendance* thus wrote its praises of one of the contributing artists:

“La renommée parisienne de Mlle Thursby ne date que de cette saison, et déjà la charmante cantatrice est tout à fait lancée. C'est le dernier mot de la virtuosité. Jamais flûte d'argent ne roucoula de plus étonnantes vocalises, jamais Stradivarius ne prêta sa chanterelle à de plus périlleux pizzicati; mais ce qui double le prix de ces notes piquées à des hauteurs incalculables, c'est la qualité du timbre qui garde, jusque dans les cheveux, une suavité, une séduction vraiment exquises.”

Her last appearance in Paris before departure for Spain was at the concert of the Cercle Philharmonique in the Salle Franklin, where her fellow artist was again the gifted Eugene Ysae. Once more honors were heaped upon her. But the greatest honor at the disposal of France was accorded her in quite another way, after she had reached Spain:

“Conservatoire  
De Musique

Paris, le 17 Mai 1881

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Société Des Concerts      Mademoiselle

Le Comité de la Société des Concerts me charge de vous adresser ses remerciements les plus vifs pour le brillant concours que vous lui avez prêté aux concerts du 3 et 10 avril 1881.

La Société des Concerts, heureuse d'accueillir un talent aussi accompli que le vôtre, et de donner à son public la bonne fortune de vous applaudir, vous prie, Mademoiselle, de vouloir bien accepter une medaille commémorative de ces deux séances dont elle gardera toujours le plus charmant souvenir.

Veuillez agréer, Mademoiselle, mes très respectueux hommages.

Paul Taffanel

Secrétaire"

Mademoiselle E. Thursby.

Emma Thursby became the first American to join the ranks of distinguished recipients of the Commemorative Medal of the Société des Concerts of the Paris Conservatoire.

## *CHAPTER XX*



**W**ith the praises of Paris still echoing, Emma Thursby and her sister, Ina, reached Barcelona on the 21st of April, 1881, ready for adventure in a new country. To Jane Ann Thursby, the mother at home, to whom she could record the news just as she observed it, without contemplation or restraint, Ina at once despatched her brimming news bulletin:

"We received Allies last letter saying Mr. Gillig had left, and as the Arizona has arrived I suppose he has unless he spilled himself all over board coming over. The Stanley Club gave a grand dinner in honor of Emma at the Continental Hotel [in Paris] on Sat. night and we were the only ladies present. She had the greatest success she has ever had on Monday at the Trocadéro, with almost all the same artists, excepting Patti, that were in the last, the program of which I sent you. Lablache, Talazac, and Faure sang, but Emma carried off all the honors of the day. All the Americans were delighted.

Coquelin took her out the first time, and he was so delighted he came to her a dozen times to tell her that it was the finest success he has seen, but Faure was very quiet about it; he is not used to seeing anyone step over him. She really had more of a success than Patti had the week before, and she is so proud of it. She sang the Variations of Proch and, Calendrina — after the first she had five recalls and was obliged to repeat the last variation, and was called back again after the second when she sang the bird song in English and was called back again. The building was packed, you know how large it is, and they say they could hear perfectly everywhere. She finished the Conservatoire concerts with great honors, being the only American ever asked to sing there. She sang the 'Star Spangled Banner' at the Stanley dinner, and the Americans were wild. She has written to Mr. Taylor. Mrs. Sheldon of Chicago and a party of seven are at our hotel, and gave us a dinner Sun. night, at which we had the most delicious, immense strawberries. I went to dinner with Du Chaillu the great explorer. He is very nice but is always raving about my hand and wanting it in cast. I shall have to keep my hands under the table for someone is always talking about them. It was the same thing at the Bordeaux dinner; someone kept asking me to show my hands. It is awfully stupid. An artist in New York wanted to paint them before I left. We left the Rockwells all well.

We left Paris yesterday morning and arrived here at twelve today. We had a most delightful trip; the country looks so beautiful; everything is green, and in blossom; all the flowers are in full bloom; coming across the mountains, the scenery was grand. Here and there dotted little Spanish villages; queer old houses look as tho they were built in the year one. Spain is so far behind the rest of the world in everything. You see plenty of Spaniards hanging around the stations and corners, but very few working, they are the laziest set of people I ever saw. The orange, fig and lemon trees are loaded with ripe fruit.

We had a fearful time getting through the Custom House at Portbou. Aside from this we came all right. It has rained all day so we have not seen any of the city. The Hall is not quite finished so Emma will not sing before next week."

The day of Emma Thursby's departure for Barcelona, Ambroise Thomas had renewed his pleas that she sing in opera for him. The press, following every concert, had persisted in its contemplation of the operatic rôles in which it fancied her triumphing. And now to Barcelona came another of the petitions that she could not look lightly upon:

“AGENCE DES THÉÂTRES  
Dirigée Par  
Ch. FORMELLE & Ed. AMBROSELLI  
9, Rue de Chabanais, 9

*Paris, le 22 Avril 1881*

Miss Emma C. Thursby  
Care Signor Arnus  
Passage del Beloy,  
3 Posal, Barcelona.  
Mademoiselle,

N'ayant pas eu l'honneur de vous rencontrer a l'Hôtel de Londres, attendu que vous étiez déjà partie pour L'Espagne, je viens vous demander, en ma qualité de Correspondant du Théâtre de l'Opéra de Paris, s'il entresait dans vos vues, de traiter un engagement avec la Direction du Théâtre de l'Opéra? Je crois inutile, Mademoiselle, de vous faire repostir l'importance de ce Théâtre, car vous devez en être bien pénétrée.

Dans le cas où cette proposition serait de nature à vous agréer, vous auriez l'extrême bonté, de me formuler les conditions que vous désireriez et le genre d'opéras que vous désireriez y chanter.

J'ose espérer, Mademoiselle, que vous daignerez m'honorer  
d'une prompte réponse.

Dans cet espoir, je vous prie d'agréer,  
Mademoiselle, mes civilités les plus empressés,

Ed. Ambroselli”

Again the old question arose: Was she temperamentally fitted and dramatically equipped for the demands of operatic rôles? What financial advantages could the opera offer? She already knew the arias in the operas she would sing. And no longer was the bugaboo, over whether singing in opera would violate any moral scruple, a serious consideration. Strakosch was inclined to think that, though she was quite capable of assuming operatic rôles with distinction, she would have to do so at too great a sacrifice: the abandoning of the concert field in which she was now recognized to have no rival anywhere in the world. The financial rewards to the greatest concert singer could hardly be estimated, while the financial rewards in a field in which Patti, Nilsson, Albani, Lucca, Kellogg, Hauk, Abbott, Sembrich, Gerster and other highly-talented artists were already established, seemed at least limited. Furthermore, Strakosch was inclined to await the verdict of Barcelona, before making any definite decision.

For the inaugural concerts in the beautiful new Sala Beethoven, the management had assembled, under the leadership of B. Fugola, an orchestra of one hundred and twenty-five musicians, many of whom were prominently identified with the orchestras of Paris, Brussels, and Milan. For stellar attractions it had engaged “Miss Emma Thursby, J. Massenet, C. Saint-Säens, F. Plante.” These were the distinguished auspices under which Emma Thursby made her Spanish début, on April 28th, scoring an ovation of which her sister, Ina, without any exaggeration, wrote home:

*"Hotel des Quatre Nations  
Barcelona, April 30th 1881.*

Dear Sister Allie:

We are having a very nice time here. Our friends are very kind to us, and give us their boxes at the opera when we wish to go. They have two opera houses here, and very fine artists at both, indeed they have to have for the people will not have anything else. It is the most severe critical audience I ever saw. It is something frightful. I have never been to the opera, that they have not hissed someone if not all, and they have all the finest artists in Europe here. Last night they hissed the tenor so everytime he came out that you could not hear a note. Masini (who is considered the greatest tenor in Europe) has come here for ten operas and began last Wed. with the prices more than double. Tht first act he was hissed frightfully all the way through, the second act he did some things very well and they applauded just as loud, and so on, applauding and hissing, and the opera ended in a half fiasco. He has been ill since and has not sung yet, he was not well the night he sang, and so it is with everyone, they will not stand one false note. It is the poor people, boot blacks etc. in the top gallery that decide the fate of an artist. If they do not like anything they will drown the applause of the whole house with their hisses, and it is wonderful the knowledge they have of music; there is not an opera that they do not know every note from beginning to end. Every note you do not do well they will let you know immediately. If a cut is made anywhere you will immediately hear it whistled or sung in the gallery while the artist is going on. Seeing all this made Emma not a little anxious about her success; but she had an *immense* success. The American Consul who was here yesterday says he has been here seven years, and has never seen but one success equal to hers, and that was Sarasate, one of their own countrymen (he is here now). After the first piece—Mozart—she was recalled, and after the 2nd,

Mignon, there was a storm of applause, and she had to give an encore, but after the last, Proch, it was like thunder, such a row, screaming, and waving of handkerchiefs from the top gallery (which they say they have never done excepting for Sarasate). She went back a number of times, but they insisted upon an encore which she gave, and they were wilder than ever. It was then about half past eleven, and after she had been back in her room some time, they came for her and said she must come back again, they would not stop the noise. So she went back again, but had to give *another* encore. The papers have had magnificent articles in and several papers have been for her picture and biography. Mr. Arnus felt very happy and delighted after the concert, he had felt very nervous about her success as he felt responsible, in bringing her here and saying so much about her, and knowing how severe the Barcelona public are. They say it is the worst in Spain. She sings again today, but is a little nervous about it as she does not feel so much at home in her selections and it is going to be rather difficult to sustain the reputation she made the first night, but I hope she will get through all right. The other night the orchestra played one or two bad notes and they immediately screamed Orchestra!!! Orchestra!!! The new Hall is beautiful and the orchestra, picked from all over Paris and Brussels is very fine. We take a walk every day by the beautiful blue Mediterranean, it is truly blue. It is beginning to get a little warmer. We left the bird at the Drs. with Rose as we did not want to bother with him here and today Emma had another Nightingale sent her. I don't know what we shall do with it. We shall soon have a menagerie to travel with. We have not been to a bull fight yet, it isn't quite time. Mr. Ovington and Jeannie sail for America on the 10th, Baltic. So you will soon see them. Much love to all from both.

Your loving sister

Ina."

As Emma Thursby's success in the first concert was confirmed in succeeding concerts and her acclaim became a veritable triumph with public and press proclaiming her praises, Strakosch was more than ever convinced that for her to forsake the concert stage for the operatic, however promising the latter, would be a mistake. Hence, when the impatient Ambroselli telegraphed her, urging a decision upon his proffer, Strakosch dictated the following reply, which Emma Thursby promptly forwarded to Paris:

“Je vous prie de m'excuser de ne pas avoir repondu plus tôt à la lettre que vous m'avez fait l'honneur de m'adresser. Je ne puis pas me decider de chanter dans les opéras. Si vous avez à me proposer des concerts, je les accepterais avec plaisir.

Veuillez agréer je vous prie, Monsieur, l'expression de mes sentiments les plus distinguées.”

With a weighty decision at last made, Emma Thursby could relax, at least to the degree her Barcelona admirers would allow, invigorated by the sun that shone so benignly over Spain. Ina could be relied upon to record the Barcelona interlude for the folks at home.

*“Barcelona, Spain,  
May 9th 1881.*

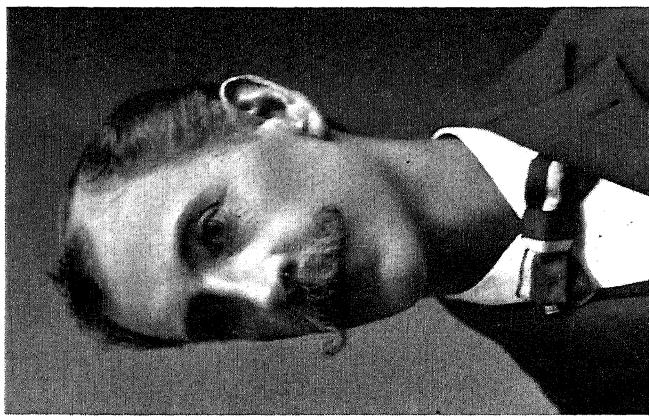
Dear Allie:

Emma has sung three times since I wrote you of her success last week at the 1st concert, and has kept up the same success. At the 2nd she had twelve recalls and after the second piece was showered with bouquets from every direction, till she stood in a bed of flowers and did not know which way to turn. She came off a dozen times carrying all she could and then the stage was still full, and it was three pieces after before they succeeded in clearing the stage. We did not pretend to bring them home, they were thrown in the corner of the stage and carried off by the orchestra and stage men. There were between 2 and 3 hundred. She did not know but her dress would be ruined. Yester-



*Bradley & Roulofson, San Francisco*

INA LOVE THURSBY, SAN FRANCISCO, 1883



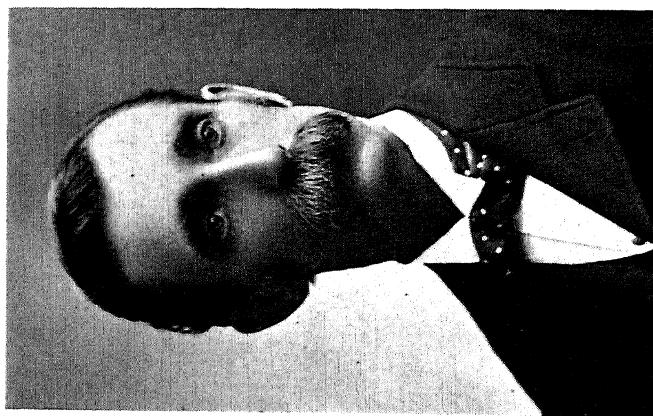
*S. Young, New York*

L. LEWIS THURSBY



*Dana, New York*

A. ALLIE THURSBY



*Anderson, New York*

J. JOHN THURSBY

SISTER AND BROTHERS OF EMMA THURSBY

day she had 20 recalls. Sunday evening, after the afternoon concert, they gave a concert without her, only the orchestra, and they had no one in the house. There were 400 of the gallery people turned away at the 2nd concert, could not get admission. She had been so successful here I do not know whether we shall get to Madrid. They may want to keep her here. They are trying their best to make her sing in opera here. Last week she had another letter from the Grand Opera House in Paris, wanting her to sing there, and a few days ago a telegram saying they must have an answer. Ambroise Thomas also wants her to bring out his new opera, but she has refused. . . .

It is getting so frightfully hot here, I do not think we can stand it much longer. Our friend Mr. Arnus took us out to his summer place, on Friday. We had a delightful trip. It is on the mountain above the sea, with a magnificent view of the Mediterranean. We drove there in a carriage, about one and a half hour drive. The road to the house was covered with roses on both sides. When we arrived at the house they had a nice breakfast prepared for us. It is an old Moorish house and the grounds are lovely. After breakfast we went into the orange grove and picked off great limbs covered with oranges. Then we took a little donkey cart and drove down to the sea. Walked along the beach, went through the glass factory and returned to the city with our hands full of oranges and roses. The Ovingtons sail tomorrow on the Baltic. Emma wants you to get a nice piece of flowers for her, for Mrs. O's funeral.

Love to all,

Your loving sister

Ina."

The Barcelona narrative continued:

"Barcelona, Spain  
May 18th 1881

Dear Mother:

Emma has finished her engagement here, seven concerts

with great success and all good houses, which is a great many for a small city. Sunday afternoon was her last appearance, and I thought they never would let her go. After giving encores to all her pieces, they called her back a number of times after her last piece, and she sang the laughing song (with which she has made such an immense success both here and in Germany and Paris) (she has had to sing it at every concert), but still they were not satisfied and she had to go back a dozen times more, the people waving handkerchiefs and screaming Proch! Proch!! from the top gallery down, till she was obliged to sing it. The manager of the Royal Opera House in Madrid was here last week to hear her and we go there for two concerts next week, during the Calderon Fête. I expect Madrid will be crowded, they say it will be almost impossible to get in the hotels. Our friends here are all going on for it. It is twenty-four hours travel. We may stop at Valencia on our way for a concert. It will be decided tomorrow.

We have received a letter from Mr. Taylor. I told you we had another Nightingale, now they want to give Emma a little donkey, or rather a dwarf mule, not as high as the table, great long ears, and little feet about the size of my bracelet, eight years old. It took the prize at the Paris fair. I saw it go by the other day drawing a large wagon with a man in it, and going so fast every one laughed. Mr. Fabra heard Emma talking so much about a little donkey, he sent for it the other night when we dined there. The coachman and footman, carried it up stairs to show us, but the poor little thing could hardly stand on the smooth marble floor. If we were only a little nearer home and not across the ocean, we would accept. It would be such a novelty to drive in the Park. A small mule is more valuable than a donkey, because it is a rare thing. We were so afraid they would send it here and we would not know what to do with it, but Mr. Strokosch told them not to. A schooner (the Sagadahoo of New York) sailed for there yesterday, if it had

been a steamer we might have sent the menagerie on. The bird is singing at the top of his lungs.

The harbor here reminds me of New York. Mr. Sweet is singing here in opera, we heard him last night. Mr. S. likes him very much, he has a very nice voice and acts very finely, he had his lessons in acting from Salvini. Kellogg wants to take him to America with her. The Spanish lace is frightfully dear here 70 & 120 & 160 francs and 253 for some. The gloves I will look for in Paris. Emma and I each had a present of a gentlemans scarf pin, gold. Emma's a rooster in colors holding a pearl, and mine a sword or knife of some kind so the boys will have them when we get back. Love to all

Your loving daughter

Ina."

Two concerts in Valencia found the acclaim of Barcelona repeated, while two in Madrid found eager crowds, gathered for the Calderon Fête, acclaiming the "American Nightingale" as they had acclaimed no other singer before. Spain had given its best homage; Madrid was won, and easily, despite Ina's concern: "Emma sings at the Royal Opera House Sat. & Sun. I hope she will be successful. She is rather nervous about it. The public are so bad, if they have a mind to be. Lucca they would not hear at all, would not let her go on singing. The winds in Madrid are very dangerous. I hope Emma will not get a cold. Nilsson was laid up 21 days here with her throat and Patti 8 days. There is an old Spanish proverb which says — the subtle air of Madrid, which will not extinguish a candle, will put out a man's life."

Madrid was generous, indeed, in its welcome. The King and Queen patronized her concerts, and the Infante Isabella received her and her sister at court. The Marquise de Najera, lady-in-waiting to Isabella, to whom Emma Thursby carried a letter of introduction from their mutual friend, Mme de la

Grange, spared no effort in making the Madrid visit a happy one. General Fairchild, the American Minister, and his wife entertained in her honor. And the Arnús and Fabra families, who had accompanied her from Barcelona, lavished upon her gifts and courtesies that their gratitude willed and their wealth permitted. Attending the opera, visiting museums, and witnessing a bullfight; these, too, were experiences that would live in the pleasant memories of Madrid.

Paris, now her second home, seemed more than ever friendly as she returned to the comforts of the Hotel de Londres. But it was not easy for one with so many friends and admirers to rest in Paris. Rest she needed, yet rest she would not get, because she could not and would not refuse the invitations that provided for every hour in the crowded days. There were old friends and new friends to see, residents of Paris; and there were friends and acquaintances from America, who called in surprising numbers. One, indeed, found many Americans in Paris. Two she spent much time with, discussing their great mutual interest, Jennie Van Zandt and Lillian Norton (Nordica), the former rejoicing in her recent operatic successes, the latter pondering an offer of the Théâtre National de l'Opéra, similar to the one Emma Thursby had refused. On the 16th she sang, upon the request of the Queen of Spain, at the benefit concert for L'Oeuvre de l'Adoption des Petites Filles Abandonnées, a society of which the queen was honorary president, and the Countesses de Lesseps and de Mauzoy, and the Duchesses de Bojano and Tarbé des Sablons, active workers. The worthy cause found a worthy response from luminaries in music and the drama, the contributing artists being the composers (who conducted the orchestra in their own compositions): Camille Saint-Säens, Victorin Joncières, E. Guiraud, Alphonse Duvernoy, and Salvayre; the singers: Mlle Rosine Bloch and, MM. Bosquin and Bonnehée; and the actor, Coquelin *cadet*. The program was one that found high favor

with the notable audience, and Emma Thursby received a bountiful share of the ovations of the evening for her rendition of Proch's Variations, Ricci's waltz, "Una Folia a Roma," and her contribution to the quartet from *Rigoletto*. In particular favor in the program were Saint-Saëns' "Variations pour deux Pianos, sur un thème de Beethoven," executed by the composer and Alphonse Duvernoy.

After an intense month in Paris, Emma and Ina Thursby repaired to Ems, where ten days of relative idling restored them for the exertions of a northern tour to commence with four concerts in Copenhagen. There in the concert hall of the Tivoli Gardens, on the 21st of July, preceded by a reputation not easy to fulfill, Emma Thursby captivated the huge and demonstrative audience by her modesty and charm, the unusual quality of her voice, and the perfection of her execution. It was a possessive audience, unwilling to surrender its newly found idol, that burst into cheers as she left the hall, and escorted her in great numbers to the Hotel d'Angleterre. Next day the press was one in its praise, *Fodrelandet* offering the greatest popular tribute when it pronounced: "Here at Copenhagen nobody has known a singer—except Jenny Lind—who can rival her in loveliness combined with corresponding skill."

Her second concert proving another striking success, it was now demanded that she extend her engagement. This she did only to find no apparent end to the public demand. King Christian was now leading the ranks of those who acclaimed her, while the Crown Prince and Crown Princess with a large court representation did her the honor of attending three successive concerts. Each night the orchestra honored her with a *tusch*. Her fame, spreading to Stockholm, brought the Swedish tenor, Arwid Ødmann, to Copenhagen to press his plea to sing with her. This she granted and he sang with popular approval. Finally, the continued concerts to meet insistent demands came to an end with the ninth, for she must proceed to Bergen,

Norway, where she had volunteered to give a concert to aid in a fund for a monument to the memory of her late friend, Ole Bull.

The ninth and last concert held all the drama of a farewell. She who had sung her way into their hearts, even singing to them in their native tongue as well as in Swedish and Norwegian, must reluctantly take her leave. Reviewing this concert, the *Dagens Nyheder* said: "As certain as Miss Thursby can add Copenhagen to the laurel wreath of cities where she has won fine triumphs, so may she leave us with the assurance that she leaves a none less beautiful memory with all who have had the fortune to hear her delightful song. Even if we may hope and expect to hear the art of singing as high as with Miss Thursby, there is, however, one quality of Miss Thursby's singing, a specialty, which will hardly be equalled, and which therefore will be retained so much longer in our memory: her striking natural execution and the wonderfully charming and fascinating timbre of her voice."

No city had ever extended its hospitality more generously: the citizenry led by Commander Wilde, and the wealthy Dane, Moses Melchior, and Denmark's foremost composer, Niels Gade; the American colony by the American Minister and Mrs. Cramer, youngest sister of General Grant. To Commander Wilde she was particularly grateful, for he had so enthusiastically portrayed her to his old and intimate friend, King Oscar of Sweden, that the King had personally sent her a schedule of his travels for the ensuing weeks, urging that she arrange to sing where he might hear her who had been likened to Sweden's own Jenny Lind.

However great the plaudits of Copenhagen, it remained for Bergen to surpass them. Of that memorable first concert in Bergen, given in memory of her friend and Norway's national hero, Ole Bull, Emma Thursby, herself, wrote with enthusiasm to her sister at home:

"Hotel Holdts  
Bergen Aug 19th, 81—

Dear Allie

Ina has written to Mother this afternoon, but as the Steamer is going in the morning to Hull I cannot resist writing you a few words of our immense success this evening. The concert is over, and although I had a bad cold (caught while weeping over Hamlet's grave at Elsinore), and was a little afraid I should not be able to sing very well, I have had a most splendid success. Of course the fact of my coming so far, to sing for the Ole Bull Monument Fund, has aroused a great deal of enthusiasm for me. The Hall was packed in every part and hundreds of people could not get in, to say nothing of the crowds of poor people in the streets. All my pieces were received with the greatest enthusiasm. I was showered with flowers, and when at the end I sang a song of Ole Bull's in Norwegian, I thought they would go wild. After the concert, our carriage was followed by crowds cheering all the way to the Hotel, and here for two hours, they have stood packed like herring as far as we can see in every direction, while I have had the most lovely serenade I ever listened to. The crowd would not move until I came on the balcony, and had some one make a speech for me, when they gave cheer after cheer.— They have now begun to go away, as we have closed the windows, and all the Committee and people who have been in our parlour have gone down to Supper, so we are alone and I write these few words to tell you about the concert. Tomorrow morning we go down to Mr. Bull's Island and it will take some time for a letter to come from there. We will remain there for several days, give a concert or two here then go overland through the magnificent mountains and fjords to Christiania, where we will give several concerts, then go to Stockholm. Mrs. Bull, Mr. & Mrs. Thorp, and Olea will go with us. You see I have finally found the way to Norway. I expected soon to be on our way to Liver-

pool but really I cannot give up such splendid successes as I am having in Scandinavia.

We shall try to get through in time to start for home in September. It is all for the best I did not come before, for it has rained constantly here for forty days in succession, but when we landed yesterday morning the sun came out magnificently and it is now magnificent.

I should write to Mrs. Rockwell by this mail but find there is not time. You will see her as soon as she lands, give her my love, tell her my intentions and the news. Tell her she made a big mistake not to come with us. From Spain to Scandinavia has been a magnificent trip. How I wish you and mother had been with us.

Best love and kisses to all

Emma"

The *Bergen Aftenblad* told the story more completely:

"A more beautiful contribution than that given by the celebrated American artiste for the monument of Ole Bull has not and cannot be given to that object considered quite apart from the large pecuniary results which the great audience and high prices secured.

"A foreign artiste came to us, the citizens of her world renowned friend, and sang a beautiful song of love. What wonder, then, when Emma Thursby appeared she was received with warm applause; what wonder that La Diva must have felt the thanks she received in the transports of delight with which the great audience again and again recalled her after she had sung as nobody else can sing.

"Every great artiste has an individual marked style, and this is true of Emma Thursby. When home again after such a never-to-be-forgotten evening, which has nothing in common with the events of ordinary life, one is tempted like a miser, to brood over the glimpses of beauty received, and which seem to

us a realization of another and better world; one has not the heart to destroy these impressions and neither could we if we would make the effort to formulate them, and you awaken to know that there are moods and impressions which, like the butterfly, lose their finest colours when one tries to grasp them. If there is anything beyond the characterization of words, it is the human voice which can of right be called 'divine.' Emma Thursby to us represents the Greek ideal, with her fine, peculiarly brilliant voice, her art so fully cultivated, her song so clear and plastic, her bearing so natural and so lovely. In her art her technique is developed to that point of complete mastery which gives repose and confidence. Her naturally remarkable voice has been so thoroughly and carefully trained and splendidly developed that she has in full measure all the qualifications for song, suddenly giving the cleanest, clearest staccato, the most brilliant nightingale trills, the purest roulades of pearls. Miss Thursby is in the very freshness of youth. She scorns — perhaps too much — the slightest tinge of coquetry in manner; but that popularity has not touched her, is, perhaps, the secret of her greatest fascination.

"Ole Bull's undying melody, *Säterjäntans Söndag*, so poetically and admirably arranged for string orchestra by Johan Svendsen was beautifully played under the direction of Mr. Fries, and brought the audience in the mood. A large portrait was placed at the right of the platform, wreathed in green and draped in his well-known American Norse Philharmonic flag. This also made the occasion more impressive. When at the close of the concert, after great enthusiasm and showers of flowers, La Diva appeared in response to the demands of the audience, the excitement knew no bounds. The Chairman of the Ole Bull Monument Committee, Mr. John Lund, who had the honor of presenting the artiste, stepped forward and asked the audience to give nine cheers for America's talented daughter, who had so nobly shown her devotion to Ole Bull's mem-

ory and gained for herself the hearts of the Bergen people. No request was ever more welcome or enthusiastically responded to, and the shouts which rang through the hall must have impressed the musical ear of the diva. She responded by singing, in Norse, the Säterjäntans Söndag, which both opened and closed the concert. Never has our poor Norse tongue fallen with greater charm or fascination from lovely lips. Admiration had now reached its climax and our quiet Bergen people became transformed into ecstatic Italians. As Shakespeare says, so could Miss Thursby's fortunate hearers also say:

'All hail to thee  
All powerful harmony.'

"Later in the evening the 'Handworkers Union' with their banner and thousands of spectators assembled before the hotel, where they greeted Miss Thursby with two songs. The last of these Kjerulfs 'Serenade on the Beach,' for chorus and solo—the latter of which was sung by Nils Yansen, and rendered so feelingly and beautifully that the great artiste must have felt it no formal compliment. She appeared at the window and through Mr. Lund gave a toast for Bergen and its people."

Ever since the early days of her appearances with Ole Bull, Emma Thursby had looked forward to singing in Bergen, of which Ole Bull had spoken so often and so devotedly. At last opportunity had come to her though circumstances quite different from those she and Ole Bull, himself, had so eagerly planned for the previous summer. Now she visited Ole Bull's lovely island home, Lysöen in the fjords, some twenty miles from Bergen, as the guest of his widow. Mrs. Bull had postponed her contemplated trip to America in order to be present at the memorial concert, and at a group of ensuing concerts she had recommended so that the large body of Bergen people would be able to hear her American friend. Of this pilgrimage, and the following days in Bergen, Ina wrote to her brother:

*"Bergen, Norway,  
Aug. 25th 1881*

Dear Lou:

Just this very minute received your letter of Aug 1st with the papers to be signed so I do not see how you can possibly get them in time, they must wait for a steamer going from here. There are no railways in Norway you know. It is all mountains and Fjords. When we go from here to Christiania instead of going way around by sea again, which takes three days, we shall go across land by carriages, which takes a great deal longer, 5 days, but we shall have all the beautiful scenery. They change the horses every 15 miles and stop at some places for the night. Mrs. Bull and her folks may go with us. I wrote you last week about the Ole Bull concert and that we went to his island the next day (Sat). It is a most beautiful spot, very romantic. The house is very pretty, all the inside is in pine wood, no paint or paper. The music room is all in carved wood. You have seen the photo of it. It is about four hours drive from here, then you have to row over to the island. It is called Lysø. Mrs. B. was to have gone to America last week, but when she heard we would come, decided to remain longer. Now she will not go till the 13th of Sept. or 1st of Oct. We remained on the island till Tuesday morning, then returned to Bergen and gave a concert for ourselves in the evening. Such a time you never saw. When we left the hotel it was almost impossible for her to get into the carriage, and when we arrived at the hall it was worse still. The hall holds 1500 and the ticket seller says that within two hours after the office was opened there was not a seat to be had. Many travelers and Americans came to Mr. S. and begged him to try and get them in somehow. Said they never could get a ticket in Copenhagen and now find the same difficulty here. There were also many demands in the papers for another concert or to advance the prices to give others a chance. She was showered with bouquets again. After the con-

cert they were obliged to have the police stationed at the hall for her to get into the carriage and at the hotel so that she could get out. But after the carriage started, you never saw anything to equal it. They all screamed and ran with the carriage all the way to the hotel. They even tried to take the horses out of the carriage, but the coachman was too quick for them. She pulled her bouquets apart and threw them to the people, one grabbed her hand with the flowers and would scarcely let her go. We were almost afraid to get out of the carriage till we saw the police there. The crowd remained outside till eleven o'clock, waiting for—I know not what. Once in a while some one can be heard saying something about Emma Thursby, then they all begin to cheer, and she is obliged to go to the window and bow to them. The concert begins at 7:30 and is over a little before nine, but the people begin to collect in front of the hotel at 6:30, then they go to the hall and stand there till the concert is over (there are as many outside as inside), they go back to the hotel and stand two hours longer. Such patience I never saw. We give another concert tonight (Thurs.) and another tomorrow night (Friday), and a popular concert on Monday night (the last) at lower prices, so as to give these poor peasants, who stand in the streets every night just to see her, a chance to hear her. It must be the last as we have just time to get to Christiania for our concerts, by leaving on Tuesday. The music dealer, who has charge of the tickets, came to us yesterday, and said that we must give these two extra concerts (tomorrow and Monday). He was willing to bet that by nine o'clock this morning there would not be a seat to be had. Mr. S. said he would wait and see. The ticket office does not open till seven o'clock the morning of the concert. Many he said had already been in the store, and begged him to book them for places, but he told them they would all have to come in the morning. Sure enough at eight o'clock this morning one hour after the office was opened and before we were up a message

came from the office, that the crowd had been waiting outside the office since half past four, and when he opened the office they rushed in so that they broke the glass doors to pieces and took any tickets that were given them. They did not care what they were so long as they had some. The poor ticket man was pale with fright. He says he never saw anything like it. Excuse writing and mistakes as I am hurrying to get through before the concert. I will try to send you a translation of one of the demands in the paper, if I have the time.

#### AFTER THE CONCERT.

"Emma has sung again with the same success, and crowds outside and in. When it was time to go home some one came up stairs and said that the carriage had arrived but it was not a very clean one. We said it could not be ours then, as ours was a magnificent new affair all lined with yellow satin and coachman in livery—and we thought no more of it, but when we went down to get in, we found the old carriage and no horses, but ropes around it and the crowd to pull and push it. My how we did go, they flew through the streets as fast as any horses, to the hotel. Then they screamed and yelled so that Emma had to have some one go to the window and make a speech for her, and she threw all her bouquets out of the window to the crowd, but still they kept it up demanding a song. So she had to go to the window and sing the bird song for them. I do not know what they will do next. The gentleman who always sends his carriage for us, told us after the concert, that the students threatened to break his carriage all to pieces if he had it there to take her home, as the coachman would not allow them to take the horses out, so they would get their own. I am afraid they will spoil her in this country to go back to America where they do not make such a time over her, and she is a stranger. A week ago unknown to these people. In Stockholm they hear of our successes and want to make us pay more for everything

accordingly. They want a big price for the Opera House and Theatres. We have had more in our concerts than the Ole Bull Fund. Don't you think it would be too bad for her to leave immediately for America and leave this part of the country while she is making such a success and we are not sure what America would be? We cannot get through this part of the country with a short hurried trip before the first of Oct. as we have to give so many concerts in one city. What city is there in America where she could give ten concerts and crowds everytime and we could have given many more if we had had the time to stay. It will be the same thing when we leave here. And I hope it will continue. I did not think there could possibly be any more done than there was in Copenhagen, but they are wilder than ever here. I sent my photos to mother last week. I hope she received them. Love to all from both.

Your loving sister

Ina"

The day before the last concert Emma Thursby spent with the much beloved of his countrymen, Edvard Grieg, and his talented and lovely wife, Nina Grieg, learning Grieg's songs as only Grieg could teach them. No one in Bergen had joined more enthusiastically in the reception to Emma Thursby than Grieg, who now gave highest testimony of his admiration by presenting her the manuscript of his unpublished song, "Eit Syn" (Op. 33. No. 6), to the words of the Norwegian lyric poet, Aasmund Vinje, inscribed:

"Edvard Grieg  
Bergen, August '81

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Remembrance of Norway  
to Miss Emma Thursby  
from  
the Composer"

She in turn gave her simple but whole-hearted tribute to the great composer in her last concert when she sang his delightful "Jeg elsker dig" and "God Morgen," Grieg himself accompanying her, to the great pleasure of the audience so proud of their native son.

Through five concerts the wild ovations continued, reaching their height in the last concert following which literally the whole city turned out to serenade their "Emma" at her hotel. The city band played the National Air, joined in by the chorus of the vast crowd; and the Norse patriot, John Lund, offered a toast to the fair American, to which she replied by singing two songs from her window and promising to return the following summer. The crowds applauded and shouted and screamed, and only when the lights in the hotel were turned off and they were urged to leave, did they leave, and then slowly and reluctantly. No artist save their own Ole Bull had ever received such ovations of affection, said the Bergen press, praising her modesty and her loveliness, and her voice, which, in their opinion, transcended in beauty that of any other singer.

Early the next morning, Tuesday at six o'clock, it was a happy and congenial group that bid farewell to Bergen amidst a noisy demonstration: Mrs. Bull and her young daughter, Olea; her father and mother, Mr. and Mrs. Thorp; John Lund, Maurice Strakosch, Robert Fischhof, and Emma and Ina Thursby. Aboard the flag-decked steamer "Lyderhorn," they proceeded up Sognefjord to Lærdal where the long overland carriage drive across the mountains to Christiania commenced. On Sunday the party arrived at its destination after five days of travel over one of the most beautiful mountain routes in the world.

News of Emma Thursby's adoption by the people of Bergen had preceded her, so Christiania was ready and anxious to outdo the reception of its rival, if this were possible. The peo-

ple of Christiania, indeed, at her three concerts there gave her every honor at their disposal. Again the demonstrations in the streets after her concerts; again the songs from her window to satisfy the insistent demands of the great crowds unwilling to surrender her at all. How they rejoiced in her singing of the great operatic arias, and of songs identified with Jenny Lind! How they were enraptured when she sang in their own tongue Grieg's "Solveigs Sang" and his "Det første Møde."! How they rejoiced when she sang the "Venetiansk Serenade" of their own honored citizen, Johan Svendsen, the noted Norwegian composer of symphonic music, who had himself taught her his song. Ample testimony of her winning of Christiania appeared in the *Aften Posten* of September 13th:

"Lagen's great hall was again filled by a public which gave the celebrated artiste their warmest applause as thanks for the lovely tones she gave them, unfortunately the last time for this season. The previous evenings had brought about a mutual understanding, and the artiste's selections were given and received with the greatest warmth of feeling. The genuine soul-worth of those intoxicating tones was now fully revealed to the public, their magic beauty and the influence they necessarily must exert. After the lighter programme of the previous evenings the audience awaited with a certain suspense the rendering of the 'Mozart Aria' in which the true demands of song are paramount. It received full justice. The voice full and powerful gave the various nuances of the composition with great effect. In Verdi's 'Bolero'—so well known—we have heard nothing more delightfully expressive of youth's freshness, more sonorous or graceful. But to us the gem of the evening was her rendition of Edvard Grieg's 'Det første Møde.' We felt that the inspiration of the composer's own ideal had produced the deep, comprehensive, and sympathetic expression (It will be remembered that Grieg himself accompanied Miss Thursby in Bergen). There was an inexpressible fra-



M. Selmer, Bergen

STANDING: INA THURSBY, MAURICE STRAKOSCH, EMMA THURSBY  
SEATED: MRS. OLE BULL                    KNEELING: OLEA BULL  
BERGEN, NORWAY, 1884



*Rosetti, New York*

EMMA THURSBY, ABOUT 1884

grance of love and devotion about the song. We forgot that it was a stranger who spoke to us, for it went from heart to heart. Svendsen's 'Venetian Serenade' was also most happily given and rewarded by the warmest applause. In Eckert's 'Echo Song' the artist had a fine opportunity of showing the astonishing resources of her wonderfully developed organ; as also in Proch's Variations.

"That the public were enthusiastic, that showers of flowers and shouts of applause seemed never to have an end, we do not need to add, and it was the wish of all expressed in the cries of many — Paa Gensyn (au revoir).

"When Miss Thursby left the hall she was greeted by a great crowd who had gathered at the east entrance. Outside her windows at the hotel, along the whole length of Queen's St. and up over Court St., there were ten thousand assembled, who by hurrahs, vivas and applause called her to the window. There was a frightful crush and much noise, but the admiring shouts which rent the air, at her appearance, gave place to a breathless silence, whilst she sang her 'Bird Song.' When the last tones died away, the throng broke out in shouts again, and again, the artiste was obliged to appear repeatedly, and the people would not disperse until Mrs. Ole Bull, on the part of Miss Thursby, thanked them for their kind reception, assuring them of the enjoyment she had had in their midst, and her hope of a return the following summer. Again *nine* cheers, and the crowd dispersed."

## CHAPTER XXI



In Stockholm, the beautiful capital of Sweden, there was no abatement of the enthusiasm that Norway had shown for the young American. "Notwithstanding the *réclames* which had preceded Miss Thursby the audience were not disappointed. Her triumph was complete," observed the *Dagens Nyheter*, following her first concert, on September 17th, concluding with the pronouncement: "Although in technique she is perfect, we may mention the trill and staccato as her specialties, and in these she surpassed all the artists we have hitherto heard." High praise was this in the city of Jenny Lind and Christine Nilsson! Again, as in all the capitals she had visited, there gathered about her a host of people from the ranks of wealth and fashion, anxious to extend their courtesies. And, as always, she received the gracious attentions of the American Minister, in this case, John Leavitt Stevens, whose family became her warm friends. But it was with fellow lovers of music that she found her greatest pleasure, and notable among these

was Ivar Hallström, the eminent Swedish composer.

Ina's letters still carried the news home, the same free and impulsive letters, at once frank and vivid in their impressions.

*"Upsala, Sweden,  
Sept. 22nd 1881.*

Dear Mother:

Mrs. Bull and family left us yesterday. We feel so lonesome without them. They are all the nicest people I have ever been with. There are few people I like to travel with, but they seemed like our own family. Mr. and Mrs. Thorpe are so nice, you would like them so much. Little Olea is an angel, the sweetest child I have ever seen. Emma gave her a little set of jewelry (cats eyes) when she left, and she was so delighted. They were kind enough to offer to take something home for us, so we sent you a few little things. A diamond bracelet for Allie's birthday & a set of jewelry (a lovely rose in gold). It will look beautiful in lace. I will borrow it of you sometime. The ear rings are rather small, but the best we could do in Stockholm. Allie can have fastenings put on for you. Your choice lay between this set, & a larger and richer pin, but of an older style with danglers. There were no ear rings to go with it & I knew you would not go without them. The rose is much more original & my choice, so you must not complain. They are all Mr. S's selection. He went out alone and bought them. We both fell in love with Allie's bracelet when he brought it in, and wanted it ourselves. He has very good taste in selecting things. I also sent you a shaded pink necktie, the latest style when we were in Paris. The parasols, dressgoods & everything was made in this style (shaded). Did you have them in N.Y.? I sent two pins which we got in Spain, to the boys. They can take their choice. The little clock Mrs. Ovington bought for us, but it would not go lately, so I sent it home. I also sent Emma's book of paintings & some photos. One, the view of the steamers & procession

which bore Mr. Bull's body. Also the old church which we saw on our way over the country. It is over 1000 years old. . . .

We have given two concerts in Stockholm at a large concert hall, both crowded & very enthusiastic houses. We came here this morning (one hour from S) and give a concert tonight. We go back tomorrow morning for two concerts at the Royal Opera. The Crown Prince was married on Monday and there will be lively times here next week, when they return. The king has sent word from the wedding that he hopes it will be possible for him to hear Emma on his return, but it will be a very busy time. The programme is made out for every day beginning Oct. 1st, for one week. The bride was at our concert with the Emperor last year in Baden.

[Stockholm] Sept. 25th

"The concert in Upsala was an immense success. They were very enthusiastic, and when she gave them a Swedish song for an encore at the end of the concert the whole audience stood up and screamed and called her back many times. Last night we had the first concert at the Royal Opera. The building was packed from top to bottom. And such a reception as Emma had! They called her back many times after every piece & she was obliged to give many encores. At the end she gave for an encore the same Swedish song she sang in Upsala & the people were wild, they cheered & waved their handkerchiefs and called her back until she was obliged to give a second encore. We are all so delighted with her success at the Opera, as before we came here they did not want her there, so we went to the concert hall, and they gave a concert against us, and had about 20 people in the orchestra & one box taken, while we had all the seats for both concerts, so they are glad to come for her now. But we can do without them first, which is better. The managers are delighted and say they never saw anything like it. They give another concert on Tuesday. I hope the King will be back by that time. Nilsson is expected every day. She is invited

to sing during the Fete. There will be so much excitement next week, Processions, Balls, Gala night at the Opera, etc. I do not suppose we will do much business, altho they want us at the Theatre, but I do not think it would be wise. It is getting so cold, we have sent to Paris for our trunk with our winter clothes. Do not fail to meet Mrs. Bull at the steamer if possible. It will make them so happy and they will tell you all about us, besides bringing you some nice things from us. I am sure they will telegraph you from Sandy Hook. I am afraid we shall not get back this winter; it does not look like it, altho we may yet. We have received the news of the President's death, is it not terrible? Do you think it will affect the concert or opera business? We rec'd the news about 5 o'clock the day of Emma's second concert and they kept it from Emma till the end of the concert. I shall write you about the festivities next week. I wish I had had Mary E's gloves and some of yours to send by Mrs. B. but I left them in Paris. Much love to all from both.

Your loving daughter  
Ina"

There was little time left in Emma Thursby's busy days for letter writing. Occasionally she wrote to her teachers, Mme Rudersdorff and Achille Errani, but she largely depended upon Ina to write the news to the family by whom it could be given to the many so eagerly awaiting the latest word in the Thursby European saga. On September 30th, however, Emma wrote to her sister:

*"On the road from Gefle to Stockholm*  
*Sept. 30th 1881.*

My darling Sister Allie

It seems as if I never can find a moment to write to you, and I want to so much. But with singing, rehearsing and seeing so many people, that is, as many as I can without tiring myself, for that has to be my first care, and as writing tires me so much,

I have to abstain from it as much as possible. I am so sorry I cannot write more, for I have so many friends I want to write to. You must explain to Papa Smith, Mr. Williams & Mr. Burnham, that my intentions have been very good, and I will write as soon as I have a moment. Give them all my best love. I wanted to write you a birthday letter but I fear you will get your present before the letter.

*Stockholm Oct. 1st.*

"It was impossible to write in the cars yesterday, so I have stayed home from church just to write to you today. It was impossible to do so yesterday after we arrived, as we had invited the American Minister and family and some other people to see the Fireworks from our balconies, as we have the most desireable in the City. Stockholm is really the most beautiful city in the world; it is all built upon islands so that there is water everywhere. We have our rooms just opposite the Palace. Yesterday the Crown Prince & Crown Princess made their grand entrée in the city, so there was great excitement. The Fireworks at night were magnificent, and the illumination. To-day there is to be a splendid drive in the Park of all the Royal Party and everybody else, all to dress in white. To-morrow night the Ball, to which the King himself has invited me; he has also sent tickets for the Grand Gala Opera the next night. Nilsson sings. She is here at the same hotel. We invited her to dine with us the other evening and she was quite jealous to find I had more elegant rooms than she had. She is very nice though, but it cannot be quite pleasant for her to see the great excitement I am making here, even when she is here. But I forgot, Ina tells me she has not written you since the King has come to Stockholm. He came back from the wedding at Carlsruhe the day before my second concert at the Royal Opera House, went out to the Country Palace, and returned just for the Concert. He was so enthusiastic when I sang and sent at once for me to come to his Loge after I had finished. He talked

to me for half an hour. Invited me to the Ball and has since sent me tickets for the Gala Opera performance when Nilsson sings. I have to sing at the Opera the night after Nilsson and that ends the Festivities.

*Oct. 4th*

"My dearest Allie. It does seem as if I never can get time to finish a letter to you, but I will send this to let you know that my intentions were good, and let Ina describe to you all the magnificent scenes we have been through since I began this letter. It is such an excitement for us here during these Festivities. Ina will tell you all about the Ball as she went with me. I must go immediately to dress for the Gala Opera so can only give you my best wishes for your birthday which is now past and hope you will like the bracelet. I thought it was very pretty. Have just received your letter with one enclosed from last June. How funny. You say Josie did not get an answer to her letter. I wrote long ago and have wondered she did not reply. Do not worry about the decolleté dress, the Photographer only pulled it off the shoulders. It is a lovely dress as you will see by the painted one I have sent to Mother by Mrs. Bull. Ina will tell you about *our* first decolleté dresses at the ball. I want to tell you so much about business but have not a moment.

Must go. Love to all

Your devoted sister

Emma

"P. S. I think I shall have to finish this after all, for Ina had a chance to go to the Opera so could not write, and now has to pack, as to-morrow is our last day here. The Gala Performance was not so very fine as I expected, and I felt very sorry for Nilsson who did not receive half the enthusiasm that I do here. Do not tell anyone I said this, for you know I do not like to say anything about another singer. She sang one act of Faust. They had only Swedish singers for the Gala Opera. The house

was magnificent with the Court in the most elegant costumes blazing with diamonds, and every lady in the house in white dress décolleté. The orders of the Court are very strict and no lady could go to the Ball or Opera without a low dress. The ball was something magnificent and we were a great success there. We arrived just as the Royal family were to enter the Ball Room, and had to pass through lines of officers the entire length of seven great rooms before we got to the Ball Room. Then stood in state beside Nilsson as the Royal party entered. They were magnificent to see. The new Princess is very lovely, indeed, and of course looked magnificent. I danced in the Royal Quadrille just on the side so that I was obliged to balance with the Crown Prince. In the middle of the dance the King, who was standing on the throne while the aides were dancing, screamed out 'Good Evening, Miss Thursby,' and I only turning my head said 'Good Evening,' not very dignified, was it? During the entire evening I was the observed of all observers. You would not believe what a sensation I have made here. The papers, of all the great people who were there, only mention Nilsson and myself as the most observed, of course after the Crown Princess. I will send you a paper with a full account of it. I cannot translate it for you. We quite miss Mrs. Bull for that. I hope you have seen her before you get this letter. She was to sail on the Germanic the 6th, but from a letter received from the Exchange they feared they could not get passage after all on that date and may have had to wait later. I feel quite anxious as I have not heard from them since they were at Copenhagen. You must watch for them and see them at once. .... But I have wandered off from the Ball and Festivities. Think I shall leave the rest for Ina to write in the next letter.

*Oct. 5th after the Concert*

"I hope you can make something out of this letter. I am sure I could not. My last concert is just finished and has been a mag-

nificent triumph for me, the greatest triumph of my life, for I have not only proved that I can make a great sensation at single concerts but that I can hold my own for so long a time in the face of all these Festivities and against Nilsson who has not been here for years. It is wonderful. Now in all the great cities of Scandinavia I have given from 6 to 10 concerts and always to crowded houses. Where could I do that in America? And that too, all alone, with only the assistance of a Pianist. I cannot make so much money here as in America with the same success as the prices are not so high, but with the same amount of success there, I could make my fortune in one season. And I mean to do it when I come back. Mr. Strakosch says he is more than ever tempted to take me back this winter for a short season just to show them what I can do. For if I can hold my own as I have here, I might even against Patti in America.

Mrs. Bull will tell you so much about us. It was a very good thing I did not go home when I intended, for all that time would have been thrown away, with the sad illness and death of the President. Is it not terrible? I hope Arthur will make a good President. But now I must really stop as we have to leave to-morrow and poor Ina is busy packing. We have so much to do as in addition to our other trunks we have just received all our thick clothes from Paris. The weather has been something enchanting here, all sunshine.

Lots of love & kisses to all

The end              Emma"

Ina's impressions continued:

"*Linkoping, [Sweden] Oct. (1) 1881.*

Dear Allie:

I wrote to mother last Sunday.

*Oct. 5th*

This is as far as I could get and Emma has written more so I will only tell a few things she left out. She did not tell you that on the road to Gefle, where we stopped for dinner at the

station, she found a beautiful bouquet on the table, and was told that it had been left by the Countess de Platen, who had gone to Stockholm for the Festivities. We did not know who she was, but when we returned to Stockholm, we found she is the reigning belle of society. And in the procession on Sunday she drove four horses, and was dressed in a most elegant costume of pink silk with wrap, and parasol and hat to match, all of these trimmed with pink marabou feather, and an elegant camel's hair shawl at her feet. She looked most gorgeous with the Count by her side, more show than the royal party. The King and Queen drove six horses and the Crown Prince and Crown Princess, four, & the Princes. They are all very nice, particularly the young Princes. There are three beside the Crown Prince. The second one, the Navy officer, has been to America in 76. I danced with so many of the officers at the ball, some who had been to America with the Prince Oscar. Oh! I must tell you how I got to the ball, Monday night. Emma received her invitation from the King, and our American Ambassador sent for invitations, altho it was rather late, for Mr. Strakosch and myself. Mr. S's arrived on Sat., but without mine, so I supposed it had been too late, and never thought of going, but Monday afternoon mine came. *Imagine* of course I had nothing to wear. They are so very particular about dress at the court. Everyone must dress in white, with long train & decolleté waist, flowers on the waist & in hair, but not one allowed on the skirt. Emma took her white pearl dress, and had a little dressmaker turn the waist down and put the pearl trimming around, and tuck the sleeves up in a little puff, so I thought she was all right and never thought of myself, but at five o'clock the woman brought her waist back and we asked her if she could stay and fix me and she said yes, and stayed and dressed both and sent us off by nine o'clock. I will tell you how she dressed me. She took my white satin waist that I wore under the lace, and turned it down very decolleté and put tulle

bunched around the top, pink flowers in front, tulle from the back down on the skirt, which was Emma's old one, which I had to take the daisy trimming off of, and put tulle across the front, ribbons tied from the waist down on the front, my arms bare and pearls on my neck. For a train skirt, she sewed one skirt on to the other, and fast to the dress, and I was dressed in a hurry, so that they scarcely knew me. They were all delighted and said I looked as well as half of them there. When we first entered the Palace, we had to walk through room after room lined with officers, all waiting for the royal party to enter. We were the last arrivals, and went in just ahead of the King, and everyone knew us. You could hear, 'Miss Thursby' on all sides. When we reached the ball room we had a place at the head of the room and near Nilsson, but Emma was so much more noticed and talked about than Nilsson that we all noticed it. She danced the first dance in the Royal set with the Crown Prince and Crown Princess, and as she danced by the throne the King called out 'Good evening, Miss Thursby.' And she without thinking who it was, called back 'Good evening.' Wasn't that just like her? The next night, Emma and Mr. Strakosch (as I insisted) went to the Gala Opera, with the King's tickets, and I went behind the scenes, with the boys. The Royal Party were in full dress and covered with diamonds. Their diamond crowns were magnificent. The people did not seem to care much for Nilsson (she gave the 2nd act of Faust). She was not at all pleased with her reception, and I should not think she would be. She did not receive as much applause as Emma and they were not as enthusiastic for her, and Nilsson saw as she was at Emma's concert when the King was there, and he sent for Emma to come to his box and invited her to the Ball and Gala Performance at which all the ladies were obliged to wear the same white decolleté dress without the over court train, which they wore at the ball. Nilsson told someone that Miss T seemed to be a great favorite in Stockholm. She did not like it

and was a little jealous. We gave a farewell concert the night after she sang, and had the opera house crowded. They were more enthusiastic than ever, screamed and waved their handkerchiefs. After the last piece she had 7 or 8 recalls. Yesterday we received a telegram from Stockholm, saying, 'When do you come back to Stockholm? Can you not arrange it to come back soon? We beg you with all our hearts to come,' signed by 'An unknown theatre goer.' And the answer paid. . . .

This is Monday morning, and we have just received a telegram that the opera house is burning, began at four this morning. Isn't it fortunate we ended when we did. If we had made more engagements for this week, we should have lost all that time. I hope you will not be frightened when you see the telegram in the papers. We came pretty near it, the 5th and the 9th it burned. The Opera House was 97 years old and in three years was going to celebrate its one hundredth year. It was built by Gustavus III, and they show you the spot on the stage where he was assassinated at the grand Masked Ball. The manager said he never had two stars at the theatre who could draw at the same time. I forgot to tell you we had another fine serenade at Gefle. We are getting so used to them that we forget about them. Have just heard that the opera house is not all burned, only a portion of it. I suppose you will see Mrs. Bull in a few days and receive your presents. Robert sprained his foot and we left him in Stockholm and had to give two concerts on our way here without him, but he joined us again yesterday. Mrs. B. will tell you what an exciting time we are having. I just received a letter from Kittie and she sends me a long newspaper article, extracts from all my letters which she has allowed to be copied. I do not like it as I write her such stupid things not dreaming of them getting into a paper, or I should write differently. From here we go to Göteborg and back to Copenhagen and Hamburg, and towards the south again. It is getting very cold here. Love to all from both. Your loving sister Ina

We have another nephew of Mr. S. travelling with us now, Siegfried Strakosch.

Emma sent her letter last week so I waited till this week to finish. I find so much mending to do every day I never finish my letters."

Soon again, dependable Ina wrote to her mother:

*"Landskrona [Sweden]  
Nov. 1st 1881.*

Dear Mother:

I wrote you last from Aarhuus. From there we went to Randers and Odense, and then back to Copenhagen, where we had an immense concert at the Casino, a very large hall. The King and Queen and court were present. They came themselves and bought their tickets. We had some more dinners given for us. We left on Monday and came back to Sweden for a few cities, to finish up. Last night we were in Helsingfors and tonight here. To-morrow we go to Lund, and then back to Copenhagen for a day on our way to Hamburg where we have a concert on the 9th. I hope it will not be rough on the sea. From there I think we shall go back to Paris for a little rest, before beginning a French tour. They have sent for her again from Bordeaux, the same engagement as last season. You remember I wrote you about the grand dinner they gave us, and we the only ladies, and they pay so well too. Her highest American price. She has also an offer from Monaco, but I do not know whether she will accept it. We have given fifty concerts in Scandinavia since we left Paris. Why have you never sent word whether you received the letter Mr. Melchior wrote you from Copenhagen with a translation of one of the Copenhagen notices. He has asked if you received it and I think feels a little hurt that you have not sent some thanks. Did you not receive it? I have seen no Copenhagen notices in the papers. We told him we were afraid you had not received it, or your letter saying you had, had been lost. A copy of the letter and transla-

tion he sent us at the same time. What under the sun did you want to give Taylor my letter for to publish when I take the trouble to write the translations. It is bad enough for strangers to put my letters in the paper, without having the stupid letters you write home published. I do not thank him either for saying that it was a letter received by him, and beginning it that I wrote him last week about something else. I do not think it looks nice and people must think I keep up a desperate weekly correspondence with him. I wrote him one letter last year which he put in the paper, and made a dunce of me, and I said I should not write him again and I have not. Emma does not like it a bit, and then to sign my name to it in full. If anyone wishes to take points from a letter for themselves or for someone else, it is a different thing, but not to use the letter and name. I shall give up writing letters soon. I suppose we shall see Mrs. Jackson when we go to Paris. The birds are still both alive, at the Dr's, and have very beautiful long tails. They will begin to sing again soon. I suppose you know by this time that Charles Gillig is engaged so you are quite sure it is not he that I am engaged to, and I am quite sure it is not his brother, so you have not got the right one yet. I have asked Mr. Gillig to turn the bonds over to you so as you can keep them all together in the safe. Very much love from both to all.

Your loving daughter

Ina

Mr. S. will send his photo."

Ina's letters to her mother and sister were far from what she characterized them. However hurried, they were vital, human documents, teeming with the very personal observations that the family at home so much needed in order to draw the picture of their wandering minstrels. Indeed, Ina made her sister's tour of Spain, Denmark, Norway, and Sweden a very real and pulsating thing to the family.

One more concert remained to complete the Northern tour,

and that, in the Students Hall of the ancient university town of Lund, on November 2nd, proved a touching farewell from the country that had everywhere so enthusiastically received its American guest. Following demonstrations in the crowded hall, the students, as they had at Upsala, oldest university in Europe, assembled before her hotel and gave her a last serenade, one that stirred in her the deep affection she had long before learned for the friendly people of the North.

No one was more elated over the reception Emma Thursby received in Sweden than Maurice Strakosch, who proclaimed to all he knew that she was the only living singer who could have given two highly successful concerts at the Royal Opera in Stockholm at the time of the fête in honor of the Crown Prince and Crown Princess, and in competition with Christine Nilsson, whom he characterized as the most renowned singer on the Continent. And Strakosch, despite his aptitude to capitalize a situation for the benefit of his artist, was doubtless right. Emma Thursby had thoroughly captivated the people of Stockholm, as well as those of the rest of Sweden. But, however outspoken Strakosch was in his praises of one whose talent he admired, he was conspicuously silent in taking any credit for himself. An unusual combination of astute business man and able, thorough, and versatile musician, he was an indispensable figure in all of Emma Thursby's concerts. Moreover, he had been her daily teacher, training her in a repertory so large and varied that it compared with that of any singer of the day. But his day's work was not ended until he had accompanied her at the evening concert, whenever she sang without orchestra. Beyond all this, he watched over her with the solicitude of a father and the anxiety of a custodian of something beautiful, fragile, and irreplaceable. His financial rewards were modest, for ticket prices did not permit of large earnings, but he enjoyed and valued the complete respect and admiration, and the unfailing loyalty of his American friend.

From Hamburg, where the next concert was given, Emma Thursby wrote home. Of Adelina Patti, she spoke critically, as she rarely spoke of a fellow artist, and with feeling, not out of any jealousy for one whose great talent she was first to praise, but out of loyalty to her devoted friends, Maurice Strakosch and his wife, the former Amalia Patti, whom she believed Adelina had betrayed.

*“Hotel de l’Europe  
Hamburg, Nov 13th 1881*

My darling sister Allie

I was so glad to receive your nice letter yesterday, and so happy that you liked the things we sent by Mrs. Bull. She writes me that you were looking so *handsome*, and had gained so much since we left, being stouter, and as fresh and bright as possible. I think the rest has been good for you; packing is hard work, and sometimes Ina feels it. You will be in good condition to start with me again, for I suppose I shall keep on in this same way for some years—if nothing happens—, for I realize now, what Mr. Strakosch always said, that I had scarcely begun my artistic career.

Just think, it was only your dislike for packing that kept us from going to Norway two summers ago, and what a blessing it was, for if I had gone then, I could never have taken the position that I did there this year and I should probably have played second fiddle to someone else, and could never have done what I can do now anytime I choose to go again. You see waiting pays, and if I had not been so impatient in London, and taken small engagements, like the Covent Garden for the sake of a few pounds, my position there would have been better, and I should not have worked myself to death and been good for nothing when I went to America. That is the reason we have not gone back to London before. Mr. Strakosch does not want me to go back there, until they have forgotten the Covent Garden Concerts, and only hear of my triumphs in

*The National*

# POLICE GAZETTE

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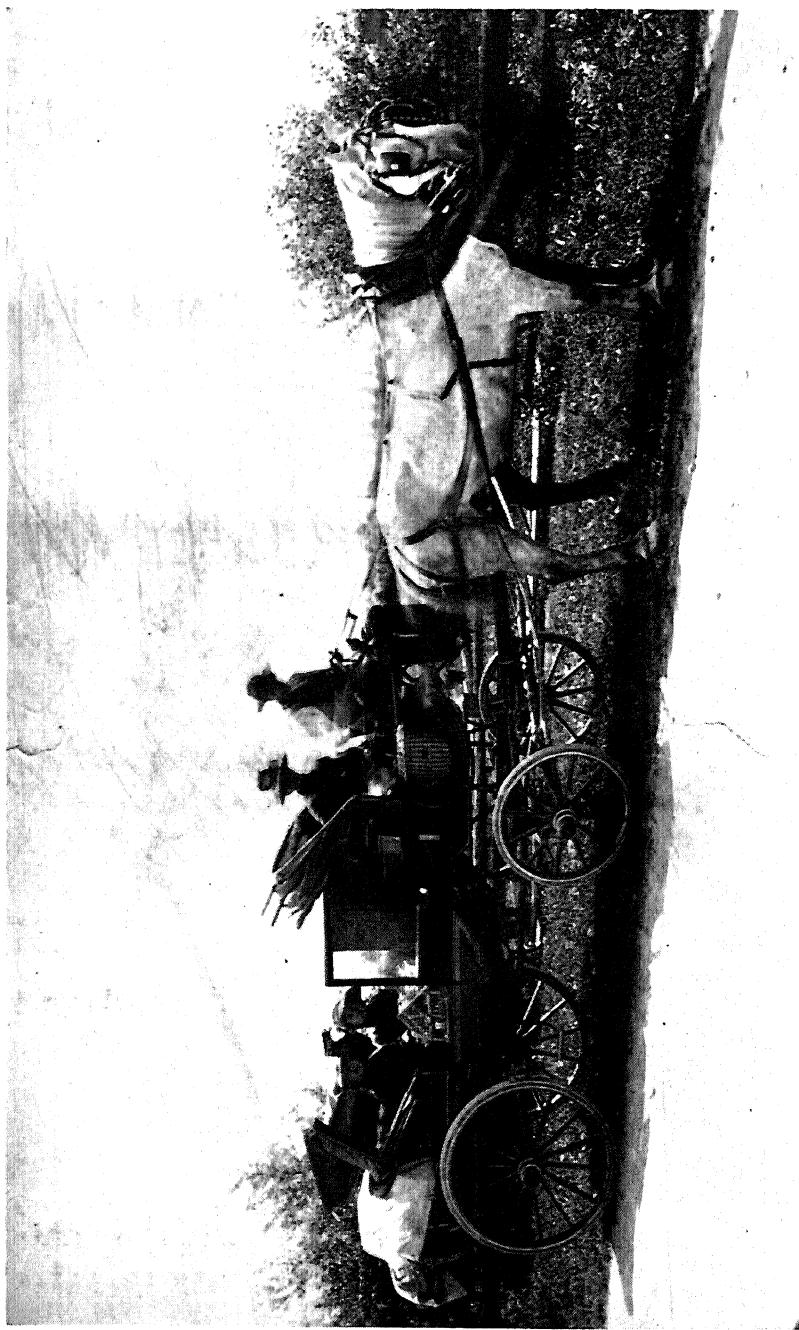


A TRUE HEROINE.

EMMA THURSBY, THE PRIMA DONNA, COMFORTS FIREMAN EUGENE BLAKE IN HIS FEARFUL DYING AGONIES.

COVER OF THE POLICE GAZETTE, JANUARY 1886

"A TRUE HEROINE. EMMA THURSBY, THE PRIMA DONNA, COMFORTS FIREMAN  
EUGENE BLAKE IN HIS FEARFUL DYING AGONIES"



EMMA THURSBY, JEANNIE OVINGTON, AND INA THURSBY, TOURING SWITZERLAND, JULY, 1887

Germany, Scandinavia, France, and Spain, and then I will go back and take the position I should have kept before. Mr. Strakosch has always said, 'If Adalina Patti goes to America it will be just the time for you to go,' but when it came to the point of going there just in opposition to her, we were afraid for everybody said 'don't go.' But I begin to think now that Mr. Strakosch was right if all the telegrams from there are true, about the empty houses, and no great enthusiasm. It would have been just the time for me, as her failure might have been a good thing for me. Of course she will make it up by lowering the prices, and perhaps singing in Opera. But I am just wicked enough not to feel very unhappy that she will not make the amount of money she expected, for they refused such magnificent offers from managers here. Pollini offered her \$5000 a night, but horrid old Nicolini said, 'No, we intend to make two millions.' And I am just glad they will be disappointed. It is about time she should have a little punishment for all her wickedness. The wicked lies she tells about Mme. Strakosch, and indeed of every friend she ever had, is dreadful. Nobody in Europe will receive her socially, and I hope the Americans will not be foolish enough to. She has taken such a big troupe, and nobody of any importance.

If I went I should have only a Pianist, for you have no idea what a lovely concert it makes. Did Mrs. Bull tell you what a fine effect it makes? You know I have such a varied repertoire now, and sing such lovely songs in all the languages. You know I sing in eleven different languages now, and of the hundreds of songs I sing, I never sing one with music. The more I learn the easier it is for me. So I can sing six, eight and ten songs at a concert without any fatigue, and that is where I make success now, for I give such a variety, and of course having only a pianist gives me the best chance. Even when we have an orchestra now, the effect is not quite as good. At our concert last week in Copenhagen we had an orchestra, and it made the

concert too long.

This city is one of the most difficult in Europe and we did not expect to do much, but my success was so splendid when we gave our concert on Wednesday that they insist upon having two more, and all say, do not have anything more on the program for it is long enough and just perfect. So Mr. Strakosch has remained to give two more this week, altho we had telegraphed that we would be in Paris on Saturday. Thought we were going to have a little rest for a few weeks. I think I deserve it after my forty concerts. I am very happy over my success here. Even the papers which are usually so very severe, have all come out splendidly for me. I have sent Jeannie some notices and you must get her to translate them for you. I think I will put in one for you if you want to send it to Mr. Taylor, for I suppose it is very easy to have translated from German. I shall send you a picture for him, tell him we are afraid to write to him for he is sure to put it in the papers, and give him our best regards. I am glad he is succeeding so well with the Academy. What a nuisance it has been with the Gov. Bonds! Do you really think they will be called in? What a fortune I might have made if I had not taken every body's advice about Gov. Bonds. I invest my money in Europe now, for it does not pay to send it over there for 3%.

I am sorry the earrings cannot have hooks on, for I fear mother will never have any comfort with them. How I should like to walk in and see you all settled after your housekeeping. Why will not mother have someone to help her? I cannot bear to think of you both working so hard. How I wish we had a nice house in New York! What a mistake I made not to buy one when property was so low. Have you asked someone to look around for me? I should be so glad if you could find one. You must not let Lou work at that work. I am sure it is not good for him. Why does he not go south at once? Or would not Minnesota be better? I am so sorry you did not see Mrs. Shel-

don, for I am sure it would have been a good thing to have gone with her. Does he think of going to Uncle Lewis? Don't let him go without plenty of money. Why does not John go with him, if his work is finished? How I wish it would be good for him to come over here. If he would only study a little, he could be so useful to us, and he would enjoy it so much. Tell him to go South and take a teacher where he settles, and study a little French and German, and when I come back it will be so nice to have him go with us. He has no idea how easy it would be after the first few weeks. Ask him to try for me. Give him all the money he wants and tell him to pay for a good teacher. It is all imagination to think that he cannot learn. I thought I could not, but find it very easy now.

I am so sorry to hear about Jeannie and poor Josie. Give them my best love, and to all my other friends. With lots of love and kisses for mother and the boys as always.

Lovingly your sister

Emma"

Three concerts in Hamburg failed to satisfy a public quick to extend the ovations of its more demonstrative neighbors to the North. But Strakosch, who had been warned that Hamburg would not enthuse over any concert, however great the artist, was satisfied that he had proven his own opinion that Hamburg, too, would rise up in praise of Emma Thursby, so he refused an attractive offer from the manager of the opera house for an extended concert engagement there. Furthermore, he was anxious to return to Paris to make plans for the winter season in France.

From Paris Emma Thursby journeyed to Brussels for the concert of the Cercle Artistique, on the 30th of November. Her success in her first appearance in Belgium was again a signal one. On the 17th of December she sang in Bordeaux at the concert of the Cercle Philharmonique, repeating the tri-

umph she had scored there the previous March, before a brilliant audience. Once again in Paris, and under the friendly roof of Mrs. James Jackson, she enjoyed relaxation from the incessant concerts of the year past, spending a Christmas season abundant in its comforts and pleasures. Here in this beautiful home in the Avenue d'Antin at a reception in her honor, she sang her New Year greeting to a fashionable gathering. On the fourteenth of January she sang in private for Queen Isabella of Spain at the Palais de Castille.

It was at the Châtelet, however, in the Colonne Concert of Sunday afternoon, January 15th, 1882, that she made public reunion with Paris, singing the final aria from Meyerbeer's *Étoile du Nord*, Delibe's "On Croit à tout lorsque l'on aime," and Proch's Variations, and for encores, "Si vous n'avez rien à me dire" by the Baroness Willy de Rothschild, which she had made popular in Scandinavia, and the "Bird Song" by Taubert. She was no longer the stranger who had made her début in the venerable Châtelet, almost three years before, stirring an unsuspecting audience to one of the greatest ovations Paris had known. But again she won a triumph, as still again in the Colonne Concert of the following Sunday, when she sang the songs that had signalled her début in 1879: Mozart's "Mia speranza adorata" and Proch's Variations, which she repeated for encores amid wild acclaim. The Paris press promptly spoke in high praise, *Le Courrier Des Tribunaux* recording the universal opinion:

"Nous devons constater le triomphe, au concert Colonne, de Miss Emma Thursby, aussi charmante comme femme que remarquable comme cantatrice. Il ne serait pas possible, croyons-nous, de trouver une voix plus . . . donnez-lui tous les qualificatifs les plus flatteurs, et ce ne sera pas assez."

Time always passed swiftly in Paris where she had so many friends, but January seemed to move with particular swiftness.

She saw much of the American Minister, Levi Morton, and his wife, of Baron and Baroness d'Oyley, and of the Countess de Meffray, while with Queen Isabella of Spain she formed a friendship inspired by mutual admiration. Old friends remained devoted and anxious to contribute whatever pleasures they could to her Paris visit. Mme Albani was gracious as usual; Mme Marchesi, now settled in Paris, extended a warm hospitality; and Gustave Doré, the artist, became a frequent caller. At the end of the month, on the 26th, she sang in the Concert Festival at the Grand Hotel.

In February she journeyed to Marseille where she sang for the Société des Concerts Populaires on the 19th. Proceeding thence to Nice, she sang, on the 23rd, at the Grand Cercle du Palais Marie-Christine, with Victor Capoul, the celebrated French opera tenor, as fellow artist, and stirred to ecstasy one of the most brilliant and fashionable gatherings she had seen in France. The journalist, D'Allauch, described the affect she made upon this audience when he wrote his own tribute:

“O Diva, vous avez cette gloire infinie  
De recéler en vous le feu sacré de l’art.  
C’est lui qui doucement brille en votre regard,  
Lui qui vient réchauffer notre âme rajeunie.  
Pour vous aurait vibré la lyre de Ronsard.  
Votre voix est l’écho de l’immense harmonie:  
Chantez, enivrez-nous des accents du génie,  
Et qu’aux plaisirs des dieux par vous nous ayons part.  
Chantez! La vie est triste et l’heure fugitive  
Vers un but qu’on ignore emporte à la dérive  
Nos jours souvent remplis d’amertume et de fiel;  
Et nous avons besoin que, d’une aile hardie,  
Sur vos lèvres prenant l’essor la mélodie  
Nous plonge dans le rêve et nous parle du ciel.”

Some idea of the popularity she enjoyed in France can be

gained from the fact that she received 5000 francs for this appearance, while Capoul received 1000 francs. Seats for the concert sold at the unusually high price of four dollars, while standing room, which fell to the lot of the gentlemen—ladies occupying all the seats—, cost two dollars. Again, on the 6th of March, she and Capoul appeared together in Nice, this time in a popular concert at the Théâtre Français, where they received a rousing reception from the gay carnival audience—for it was carnival time in Nice.

Carnival time in Nice but sad news from home: Mme Rudersdorff, noblest of friends, had died in Boston on the 26th of February.

It remained for Menton to be the scene of the most spectacular concert of the winter. There it was, on the eighteenth of the month, that Strakosch offered a “Grand Concert De Gala, Donné en l'honneur et pour fêter l'arrivée de Leurs Majestés

La Reine D'Angleterre

Le Roi Et La Reine De Saxe,”

and presenting “Miss Emma Thursby, La célèbre cantatrice Américaine; Mme Trebelli, Prima Donna Contralto du Théâtre de S.M. de Londres; M. Léopold De Meyer, Pianiste de S.M. l'Empereur d'Autriche; M. Musin, Violiniste de S.M. le Roi des Belges.” Emma Thursby's contributions were the Polonaise from *Mignon*, Proch's Variations, and, with Mme Trebelli, the serenade from Boito's opera, *Mefistofele*.

Queen Victoria did not attend the concert, nor was her attendance expected, for once settled in her villa she rarely left, and she was not likely in any event to venture forth on her arrival day after the fatigues of the journey. But the King and Queen of Saxony attended with their suite, lending a regal color to the audience of dilettanti that thoroughly enjoyed the varied program Strakosch had arranged.

The successes of the south of France continued in Switzer-

land, where a concert company made up of Emma Thursby, Mme Trebelli, Capoul, and Musin appeared in Geneva, on the 21st. Without Capoul, whose engagements in France had called him back to Paris, the company gave concerts in Lausanne, Berne, and Zürich before disbanding.

Back in Paris in early April, Emma Thursby resumed her social life, while Strakosch debated over prospective concert tours of Belgium and Norway. Frequent were her visits with the three celebrated voice teachers of Paris, Mme de la Grange, Mme Marchesi, and Mme Viardot whose home was the scene of a brilliantly attended musicale on the afternoon of the thirteenth. But the high light of April was the Fête de La Macédoine, on the 26th, at the Continental Hotel, in which she sang at the request of the president of the Macédoine, the eminent artist, Carolus-Duran, her good friend since the days of her first visit to Paris. Here the ranks of contributing artists included the French baritone, Jean Lassalle. Coquelin *cadet*, and Jules Massenet who, with the pianist Lones Diémer, played the ballet music from the third act of Massenet's opera, *Hérodiade*. Emma Thursby contributed an aria from Rossini's *Semiramide*, the "Tarantelle" by Bizet, and, with Mme Engally and MM. Lassalle and Talazac the quartet from *Rigoletto*.

On May 1st she sang at a musicale given by Mrs. Campbell Clarke, where her fellow artist was the pianist, Vladimir Pachmann. On the 7th she sang at the annual soirée of Pierre Véron, where her colleagues included, among numerous other popular artists, Mlle Krauss, Faure, Talazac, the ballerina, Rosita Mauri, of the Théâtre de l'Opéra, and Coquelin *cadet* of the Comédie-Française. The same ovation she had received at her appearance in 1879 was again hers. At this soirée attended by the celebrated of Paris, everyone asked why Emma Thursby would not sing in opera.

Her final appearances of the year, on June 5th at the Tro-

cadéro, in the benefit of the Société Pour La Propagation De L'Allaitement Maternel, and on June 7th, at the musicale given in her honor by Countess de Meffray, occasioned the same enthusiasm. Meanwhile, throughout the musical world of Paris one contemplated the many operatic rôles she could so gracefully adorn. Ina reflected the public's insistence and her own hopes, when on June 12th she wrote to her sister, Allie, at home:

"Do not let on in any of your letters that I have mentioned this subject to you, but I do wish you would persuade Emma to go into Opera. She knows several operas perfectly and has every one talking to her and calling her a fool. All the managers are ready to offer her engagements and assure her of a fortune in a few years. Concerts are very good as far as they go but you cannot do the same as in opera, and I think the fashion for concerts will die out. All her American friends who used to be opposed to it all try to persuade her now. Her voice has grown fuller and stronger and she has more expression. You remember Mr. King the journalist (Mr. Coolidge's friend)? He thinks she made a great mistake, that she would make an immense fortune in a few years and retire. Every one is so sure of her success. She sings the whole opera for people in the room and they are delighted. She has gained so much in the lower notes. Mr. Rockwell heard her sing Faust the other night. We gave a dinner to Dr. and Mrs. Hitchcock, Mr. King, Mr. Rockwell and the Strakosch's, and she sang for them after. She is such a goose. Have you heard any reports of it in America? She admits herself that she has made a mistake, but she has joked so and said she never would. She is a hard case. She wants to be pushed into everything. Do not mention what I have written to anyone—but if you could, try to persuade her in any way."

May and June were months, offering as they did consider-

able freedom from concert appearances, when she might indulge her other interests. Her interest in painting, which had prompted her to visit museums wherever her tours took her, and to familiarize herself with the work of the great painters of the Continent, gave her a bond of sympathy with painters, so often she could be found in the company of Carolus-Duran, the young American portrait painter, Robert Hardie, and the more distinguished American, George P. A. Healy, who in June brought to completion the full-length portrait of her he had commenced three years before. Often she could be seen at the studio of Gustave Doré, or at the atelier of the sculptor, Clésinger, whose friendship she greatly valued. Her callers in these days were numerous, representative of many interests and ranks, ranging from the Princess Solms to Edward Everett Hale, preacher and author, whose "The Man Without A Country" was already a classic that had made his name famous.

With prospective tours of Belgium and Norway definitely abandoned, she went to Mont Dore in July to take the cure, meeting there Marie Roze and her husband, Henry Mapleson, and several other old friends. August found her back in Paris where she was joined by Mrs. Ole Bull. Meantime, she and Strakosch had decided to return to America to undertake a comprehensive tour, commencing in September. Strakosch sailed for New York on the 11th of August, to make bookings, while she, her sister, Ina, and Mrs. Bull remained, awaiting a cabin vacancy in the crowded sailings. After much difficulty, they finally secured passage on the German steamship, "Elbe," sailing from Southampton on the 31st of the month.

Farewells were many but no one was forgotten. At last she would see her family again, and the friends she had missed so much, and she was happy. Yet she knew that homecoming would show two empty places she could never fill: Grandmother Thursby and Mme Rudersdorff had gone away.

## *CHAPTER XXII*



When Emma Thursby arrived in New York on the 9th of September, 1882, it was after an absence of over two years. Elaborate plans for a large welcoming party to proceed down the bay on the chartered excursion steamer, "Grand Republic," to meet her were thwarted when the "Elbe" was caught in a fog off Fire Island and not signalled until she reached Sandy Hook. But the welcome of the few who had patiently waited at the "Elbe's" pier was unrestrained. Next day the welcome of the entire New York press was sounded in long columns of praise. Strakosch, whom Montjoyeux in *Le Gaulois* had called the "Christopher Columbus of the golden throats," had at last brought home "La Belle Puritanne," whom Gounod had pronounced "La Reine immaculée du chant," after hearing her rendition of his "Ave Maria" in his home. What a Leonora in *Il Trovatore*, a Valentine in *Les Huguenots*, an Alice in *Robert le Diable*! If she would change her mind and embrace opera? One reporter observed that, "If

she would only get married to a good-looking scamp who would make her miserable and ill use her generally, she would be such a dramatic prima donna as we have not seen for a long time." Max Maretzek, that seasoned veteran in opera and concert management, observed in *The Hour* of September 30th:

"Emma Thursby is the first importation this season, and her sparkling notes, of exquisite flavor and of the purest color, will be retailed on draft on the 2d of October next at Chickering Hall, under the personal supervision of the well and favorably known importer, Mr. Maurice Strakosch. The spirit in Miss Thursby's voice and its culture are specially adapted for that class of the public who like to enjoy their after-dinner songs in the concert-room in preference to the opera house; and as a concert singer, Miss Thursby is now rated in the prima donna price list as No. 1, labelled as '*excelsior*' and trade-marked with three golden stars. Adelina Patti or Christine Nilsson may also sing in concerts, but it is not the real *bona-fide* article for concert purposes. Any one who sees or hears Patti or Nilsson in the concert-room cannot help thinking of Rosina or Ophelia transformed into a wax figure, dressed up in the latest fashion to exhibit Mr. Worth's latest patterns, and wound up to gurgle '*Home Sweet Home*' or '*Way Down Upon the Suwanee River*.' Their sphere is the stage, while Miss Thursby's is the concert-room. The songs and arias which Miss Thursby pours out to her listening customers are of the vintage of the great musical comets Mozart and Beethoven."

Emma Thursby embarked upon her American tour with a concert at the Boston Music Hall on the 28th of September, the occasion of a real and genuine welcome from an audience that occupied every seat and all available standing room. Returning to New York, she gave three concerts at Chickering Hall, on the 2nd, 4th, and 7th of October, assisted by Emily Winant, Maud Morgan, Signor Ferranti, and the New York

Philharmonic Club, scoring the greatest artistic success she had known in New York before audiences that packed handsome Chickering Hall to its doors. Singing in Italian, Swedish, French, and English, in a repertory that included Liszt's new song, "The Lorely," "Phillis an das Clavier" by Mozart, one of Chopin's Mazurkas, and the "Tarantelle" by Bizet (the latter two with arrangements by Mme Pauline Viardot, and all sung for the first time in New York), she demonstrated to the conviction of the entire press that she was the greatest concert singer of the day.

Her first appearance in Brooklyn, the "City of Churches," at the Academy of Music on October 6th, gave opportunity for the great body of friends and home folks to do her honor, and this they did in a demonstration of affection that knew no bounds. The applause was so wild and so prolonged that the program was protracted beyond reasonable length. The floral gifts were so many, so large, and so unwieldy as to make the task of removing them from the stage a difficult one. A huge spinning wheel of tuberoses, presented, fittingly enough, after she had sung the "Jewel Song" from *Faust*, a harp, a lyre, and a pyramid of flowers were ample testimony of affection, but far too big for her to carry from the stage. Brooklyn, gay and happy in her homecoming, was not willing to allow the laurels of great receptions tendered her to rest on other brows. Brooklyn was very, very proud, and the *Brooklyn Union* witnessed the pride:

A GREETING  
To Miss Emma Thursby

Welcome to thy native land, fair songstress from abroad.  
Strew flowers in the path of her whom Europe doth applaud.  
O wondrous gift! a voice, that melts two continents in one.  
All hail to thee, fair cantatrice, thy triumphs have begun.  
Thou hast won alien hearts, and gained a royal name;  
May every year as on it rolls add lustre to thy fame,

Yet, though with foreign laurels decked, thy heart can ne'er rescind  
Thy love of native land and home, Columbia's Jenny Lind!

Washington, Philadelphia, Chicago, Detroit, Cleveland, Buffalo, and Baltimore soon joined the ranks of acclaiming cities, as her tour progressed. The *Philadelphia Press* of October 13th found her singing faultless, the expectations of her exceeded by the reality: "Her phrasing, her intonations, her upward and downward scales, her trilling, her *staccato* notes are all performed in exquisite style and with the ease of a bird. In fact she sings with so little apparent effort that it is difficult to realize how much strength and what wide range is joined with the sweetness of her voice." The *Chicago Daily Inter Ocean* of October 18th found her "the concert singer of America par excellence." The *Washington Post* of October 11th observed that "Perhaps no singer since Parepa and Nilsson has maintained her claim to the front rank more successfully." The *Washington Sunday Chronicle* of December 3rd observed that "Emma Thursby, during her brief concert tour since her return from her brilliant triumph in Europe, has fully proved her right and title to the name of 'Queen of the concert room' and the 'greatest living concert singer.' Though in volume of voice she may be surpassed by Christine Nilsson, yet, as regards the purity of her organ, she is fully her equal, and in point of florid execution, decidedly her superior."

The *Daily News* of November 24th in Baltimore, where she had been preceded the previous week by Nilsson, observed that "The most extravagant encomiums passed upon it [her voice] abroad were fully justified, and the reception accorded took the form of an ovation." The smaller cities, too, spoke their lively homage. The Poughkeepsie *Daily Eagle*, that boasted a policy of "Neutral in Nothing," pronounced her concert of November 6th the finest that had ever been given. So rang the universal praise, with audiences everywhere so enthusiastic, so loud in their applause, so insistent in their recalls, that she

often found it difficult to proceed with a program. Indeed, in two concerts in early December in Washington's great Lincoln Hall, there seemed to be no way of satiating the clamoring audiences that included President Arthur and a long list of notables. Of the first of these concerts the *National Republican* wrote at length, observing that "Miss Thursby's voice retains its purity unimpaired. Power it never had, but in quality it is little short of divine. . . . No such singing is possible with any other lady now before the American public. To make this statement is not to speak in derogation of any other, but simply to acknowledge Miss Thursby's rank upon the concert stage. There is no purer soprano voice now to be heard, excepting Adelina Patti's, which it closely resembles in timbre and in the facility of execution that marks its use."

Her assisting artists throughout the concert tour were Emily Winant, Maud Morgan, and Signor Ferranti, supplemented at three concerts in Chicago in October by the always popular Teresa Carreño, and on other occasions by the Norwegian pianist and composer, Edmund Neupert, whose playing was making a favorable impression on this his first visit to America. Her soloist appearances of note were with the Philharmonic Society of Brooklyn in its twenty-fifth anniversary celebration performance; the Philharmonic Society of New York; the Handel and Haydn Society of Boston in a performance of the *Creation*; and with The Cecilian Society of Philadelphia in a performance of the *Messiah*.

Despite her strenuous schedule, she managed to see old friends. A call from her old teacher, Errani; a luncheon with Gilmore; a Sunday at Plymouth Church and a visit with Henry Ward Beecher; such were the activities she always found time for. Dinners and receptions given in her honor were usually too frequent, as much as she enjoyed and appreciated them, for the hours for rest were short enough at best. At "Elmwood," in Cambridge on October 30th, she was honored by Mrs. Ole

Bull with a reception attended by an interesting and imposing group from the musical and literary world of Boston. In Brooklyn, on November 3rd, she was tendered a reception and musicale, by her friends Mr. and Mrs. James Knapp, that quite outshone any other affair of its sort in the social life of Brooklyn. Eight hundred invitations were issued by Mr. and Mrs. Knapp for the evening of the 2nd of November, and few, indeed, failed to appear at the elegant and spacious new Knapp mansion on Bedford Avenue, where the reception was given. Notable in a notable list of attendants were General and Mrs. Ulysses S. Grant, Mayor Seth Low, and the Reverend Henry Ward Beecher.

Less fatiguing were her infrequent but enjoyable excursions to the opera and the theatre. Before January came around she had heard Patti in *Traviata*, and, while in Philadelphia, had enjoyed a performance of *Iolanthe*, and seen Joe Jefferson in *The Rivals*. On Christmas day, after a family dinner at "Mama" Smith's, in Brooklyn, the united Smiths and Thursbys drove to Haverly's and attended a performance of the beautiful Lily Langtry.

In January Strakosch arranged for her at Chickering Hall "The Grand Historical Concert Cyclus" of five concerts in which she and her assisting artists: Emily Winant, contralto; Theodore Toedt, tenor; Holst-Hansen, baritone; Teresa Liebe, violinist; Marie Heimlicher, pianist; Theodore Liebe, violoncellist; and the New York Philharmonic Club; offered one hundred compositions, dating from Palestrina to the modern composers. Her own repertoire was of these extraordinary proportions:

Thursday Evening, January 4th

My Heart Ever Faithful . . . . . Bach  
Hush Ye Pretty Warbling Choir . . . . . Handel

Aria from the Cantata 'Acis and Galatea'

My Mother Bids Me Bind My Hair . . . . .	<i>Haydn</i>
Deh Vieni Non Tardar . . . . .	<i>Mozart</i>
Aria of Susanna, from 'Le Nozze di Figaro.'	

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Mignons Lied . . . . .	<i>Beethoven</i>
Haidenröslein . . . . .	<i>Schubert</i>
Es War Ein Traum . . . . .	<i>Lassen</i>
Der Schelm . . . . .	<i>Reinecke</i>
Bird Song . . . . .	<i>Taubert</i>

Saturday, January 6th

Amour Que Veux-Tu De Moi . . . . .	<i>Lulli</i>
Le Chant De L'Abeille . . . . .	<i>Massé</i>
Lullaby . . . . .	<i>Alfred H. Pease</i>
Keine Sorg'um den Weg . . . . .	<i>Raff</i>
Det Förste Möde . . . . .	<i>Grieg</i>
Mazurka . . . . .	<i>Chopin</i>

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Mira Che Bianca Luna . . . . .	<i>Rossini</i>
The Echo Song . . . . .	<i>Eckert</i>
Terzetto, 'Vada si via di qua'	<i>Martini</i>

Monday Evening, January 8th

La Calandrina . . . . .	<i>Jomelli</i>
On Croit A Tout Lorsqu'on Aime . . . . .	<i>Delibes</i>
Romance from 'Jean de Nivelle'	
Air from 'Le Tableau Parlant' . . . . .	<i>Grétry</i>
Greek Song, 'Ysstou Kosmo' . . . . .	<i>Bourgault-Ducondray</i>
Spanish Song . . . . .	<i>Ynzenga</i>

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Wenn Ich Ein Voglein Ware . . . . .	<i>Hiller</i>
Good Night and Pleasant Dreams . . . . .	<i>Wallace</i>
Swedish Song, 'Dalpolka' . . . . .	
Tarantella . . . . .	<i>Bizet</i>

Thursday Evening, January 11th

Caro Nome, Romance from 'Rigoletto' . . . . .	<i>Verdi</i>
Aime Moi . . . . .	<i>Chopin</i>
Mazurka arranged by Mme Viardot-Garcia.	



*Sainsbury & Johnson, Salt Lake City*

EMMA THURSBY, SALT LAKE CITY, JUNE 1891



EMMA THURSBY WEARING THE TIETJENS-RUDERSDORFF AMULET, 1897

Variations Di Bravoura . . . . .	. Proch
The Light From Heaven . . . . .	Gounod
Arranged for Voice, Violin Obligato and Organ by Holden	

Saturday Afternoon, January 13th

Caro Nome, Romance from 'Rigoletto'	. . . . . Verdi
Si vous n'avez rien à me dire . . . . .	Madame de Rothschild
Es blinkt der Thau . . . . .	Rubinstein
<hr/>	
Duettino, 'Mefistofele'	. . . . . Boito
Air, 'Pré aux Clercs'	. . . . . Hérold

Few singers could have offered so comprehensive a program, and fewer would have dared place their reputations at stake in such an exacting program. Yet Emma Thursby dared, winning the respect and admiration of the most prominent musicians of the city, and adding to her stature as the country's greatest concert singer. As if the "Cyclus" were not exacting enough, she volunteered on the evening of the 12th, at a few hours' notice, to replace Mme Albani, whose ship had been detained, preventing her appearance in the concert of the Symphony Society of New York under the direction of Dr. Leopold Damrosch. Here she sang Mozart's "Deh Vieni," Bizet's "Tarentelle," and the lovely "With Verdure Clad" which always carried her back to the days at Moravian and the ensuing years of church singing.

The first quarter of the year 1883 was a comparatively light one in her concert schedule, offering thirty-two concerts, which took her, however, north into Canada, where Montreal, in particular, hailed her; west as far as Cincinnati; and south to Louisville, Kentucky. Time was left for indulgence in the things she loved, and it was not surprising that she turned to music, hearing in March and April, Patti and Nicolini in *Il Trovatore* and *Rigoletto*; Patti and Scalchi in *Semiramide*; Patti in *Traviata* and *L'Étoile du Nord*; Albani in *Sonnamula*, *The Flying Dutchman*, and *Faust*; Capoul in *Paul and*

*Virginia*; and Nilsson in concerts. Here was a musical adventure anyone would envy her! Surely she thought of her own adventure — into opera? To see her friend Lawrence Barrett in *Julius Caesar* was an inspiring experience, while to see Barnum's Circus and the famous elephant "Jumbo" was an adventure that few missed.

On January 13th she had witnessed at the Union Square Theatre a signal performance of her old friend, Richard Mansfield, in *The Parisian Romance*. Even Mme Rudersdorff, his mother, who had so objected to his choice of the theatre, would have been proud of her son's acting in this, his début vehicle to America. But, alas, Richard no longer had his stern but devoted mother to challenge him and to love him. And, alas, Emma Thursby, too, no longer had her staunch and loyal and loving friend. Yet the spirit of Mme Rudersdorff seemed to live on, like the indomitable and dauntless thing it was.

When in early March, Richard Mansfield wrote to Emma Thursby, deplored the fact that she had not received the bequest of his mother due to delays in the settlement of the estate, she learned for the first time all the provisions of Madame's will, a document that portrays the courage and fairness of this great woman whose influence had been so important to Emma Thursby.

#### MY LAST WILL AND TESTAMENT

Boston — Mass.  
Oct. 15th, 1881.

At present — today — my property consists in my estate Lakeside, Berlin, Mass. \$1500 in the hands of Mr. Henley Luce of Messrs. Kidder and Peabody, Bankers of this town. About \$500 in the International Trust Company, A small balance in the 1st National Bank of Clinton, Mass. My furniture, Piano, Pictures, rugs, bric-a-brac Plate, china, linen, wardrobe, Jewellery and silver. I leave every thing to my dear son Richard Mansfield, at present in London, England. 57 Berner Street, Oxford Street, last address, under the following conditions and exceptions.

I give my dear daughter Greta, wife of Gaston Battanchon of the Chateau de la Prague, Aignan, Gess. France. The enamelled and jewelled ornaments pendant and earrings, from the Empress Eugenie. The gold bracelet with three Diamonds and Hermine Mansfield engraved inside and the Fietgeos ring. 1 turquoise, 2 medium and 6 small diamonds, also my enamelled watch, chain and Wreloques thereon.

I give my son Henry Mansfield of this city my ring with three turquoises, and all the furniture and bric-a-brac and rugs at present in his room in Tremont Street. This is to be given him in full discharge of any claim he may want to make upon my property. He has ruined, broken, lost so many things of mine, caused me such unending worry and anxiety, that I feel that I am giving him more than he merits. May he in future learn order, punctuality and straight forwardness. May he learn to curb his temper and cease to procrastinate, and become a *man*.

I leave to my sister, Mathelde Rudersdorff of Jena in Germany all my crepes, shawls, mantles, lace, body linen — everything in my ward robe, with exceptions as below. Also my ring with 3 diamonds and the one with 4 turquoises.

To my dear faithful friend, Henley Luce, as above; the antique writing desk in my study with the little easy chair in front. The oil painting, a girl in ruff, by Marie Weber, and the easel in my bed room, the cachemire rug under the centre table in the drawing room, the brown wolf skin and the brass fender he has.

To my dear Robert Burnett an antique bronze vase at his choice.

To George Munzig, with my love, two medium sized Delft vases.

And to Fred Cobb two Delft plates at his choice.

To my good Mrs. W. E. Richardson of this house, my black velvet princess dress, and the unmade piece of velvet to match, also my circular silk, fur lined cloak, also the two Cincinnati Vases, the blue and the grey one.

To my dearest Gar, Mrs. Guild, a bowl marked with her name. To darling Innumps, her daughter, a locket with an emerald and pearls.

To my dear pupil, Speranza, Emma Thursby, the gold link roman bracelet with "Vita tibi."

To my good pupil Fannie Kellogg, a black Cachemire India bournous, embroidered with white silk, also a black net skirt, embroidered with white silk, also a new pair of old gold silk stockings and a wide Limerick lace flounce, which she knows.

All my remaining moveables to be sold, at private sale as much as

possible. The jewellery to be offered first to Emma Thursby, as also what real laces I have left. If the jewellery does not bring good prices, it is not to be sold, but kept for Richie's wife, if he marries one his friends approve of.

Beyond the property above stated, I have a valuable 4 year colt, Coquette, with my good friend, Mr. Arthur Hastings, at South Berlin, Mass, and a mare, Kittie Alden, and a Phaeton, Harness etc. at Nims' stables.— These are to be sold, Coquette ought to bring a high figure. What had best be done with Lakeside and its contents, Jersey stock, horse, farming utensils carriages etc. must be left to the judgment of my trustees.

After paying my just debts, all money is to be invested to best advantage and paid to my dear boy, Richie, Richard Mansfield, when he marries, provided he does not marry under five years from this year 1881, and the month of December. The interest is to be added to the capital, with the exception of \$50 yearly of which \$25 are to be paid him at Christmas and \$25 on the 24th of May

Should Richie die before December 1886, then the money is to revert to Greta's, Madame Gaston Battanchon's children. Two thirds to be paid the girl on her marriage, approved of by her parents, and one third to the boy on his 30th birthday

My dear Harry Train is to have the antique silver gilt coin, off my watch chain, May Harry become his father's pride.

I appoint Charles R. Train, Esq. of 42 Court Street, and Robert Burnett, Esq. of 27 Central Street — both of this city, my Executors and trustees, begging them, in case of their death to appoint others.

I beg Mr. Charles R. Train to select any piece of my bric-a-brac, an oil painting, as a little memorial of the gratitude I bear for his unparalleled goodness to me.

I give Arthur Hastings of South Berlin Mass. one of the charcoal drawings by my son, Richard Mansfield.

I give to Captain Silas Sawyer of Berlin, Mass. also one of the above charcoal drawings, as thanks for building a stone hut over my coffin at Lakeside, which I know, he will do.

The silver plate is all to be kept for my son Richard Mansfield. As also the leather case with silver spoons, knives, forks etc. and the china tête-à-tête set, also the Damask table linens — all three of which I lately inherited from my aunt, Marianna Bagee, in Jena, Germany. All these things are to be kept until he marries.

Miss Ada St. Clair, at present of 57, Hancock Street, owes me \$42, which are to be collected.

The bronze Bas-relief, two Bachantes, said to be by Scopas — a facsimile, 3 Bachantes, is in the British Museum — is not to be sold under \$300. It had better be offered to Mr. Charles C. Perkins, also to Sara Bernhardt.

October 18th, 1881.

Erminia Mansfield Rudersdorff.

Witness Julia R. Hotchkiss.

Witness

L. Louise Brigham.

Feb. 25, 1882

Erminia Mansfield Rudersdorff.

Executed in her presence & in our presence, and in the presence of each other the word, "Executors and," being first interlined.

I. T. Talbot  
M. F. Emery  
Ellen Jones.

Emma Thursby did receive the bracelet, inscribed "Vita Tibi," but she was not offered Madame's jewelry and old laces as specified in the will. In fact, she lost the opportunity of procuring a number of things which held great sentimental value for her. "It seems to me," wrote Mansfield in despair to her, "that the executors are keeping everything — nobody has had anything, nobody can get anything — the sale was so badly managed that it realized next to nothing. I myself to whom all was left hear nothing, know nothing and can get no satisfaction from either Mr. Burnett or Mr. Train. . . . I send you notice of Sale of *Lakeside*, sent to me by the executors — I would have given the world to keep it and I begged them to do so — but they have everything in their hands."

Here was a sentimental side of the many-sided Mansfield, that few saw. "My poor mother," he had written with genuine feeling. Mansfield the painter, the singer, the actor! Mansfield the composer! How versatile this son of a versatile woman! On February 21st he had written Emma Thursby from 35

Gramercy Park, where he was making his home: "With many apologies for my cheek I send you two copies of my little song (*Good Little Girl*). If you would like to make me feel very proud and humbly conceited, some day when you have seven encores you will sing it as the seventh." And he was indeed proud when he learned she had sung his song in Cincinnati.

Her Spring engagements, in which she was assisted by Edmund Neupert, and Carl Formes, the German bass singer, well known for many years on the Continent, were concluded on April 25th, in Binghamton, N. Y. Thereupon she proceeded to Boston where she appeared in the Sixth Triennial Festival of the Handel and Haydn Society, her fellow artists including Emily Winant, Mathilde Phillipps, Myron Whitney, and a friend of London days, George Henschel. Here she was heard in Handel's *Ode on Saint Cecilia's Day*, Paine's cantata, *The Nativity*, and in Gounod's sacred trilogy, *The Redemption*, as well as in a program of miscellaneous songs.

She returned to New York on May 9th, in time to see Maurice Strakosch off for Europe on the "Republic" the following day. Strakosch would sound out the musical opportunities in Europe and report to her. There was much to do at home in preparation for a trip to California, as soloist with Theodore Thomas and his orchestra. On May 14th, ten days before its official opening, she walked across that latest wonder of the new world, the Brooklyn Bridge. On the 23rd, at seven in the evening, accompanied by her mother and Ina, she left for San Francisco. The cross-country trip was one of uninterrupted fascination for the travellers who arrived in San Francisco, tired but happy, at 11:30 in the morning of May 31st, and proceeded to the Palace Hotel.

San Francisco had not forgotten her and stood ready to give her the warmest reception it had extended any singer. The ovation she received the night of her first appearance demonstrated convincingly, as the newspapers pronounced it, that

nine-tenths of the great audience had come to hear Emma Thursby and not the Thomas Orchestra. An unfortunate situation arose, however, out of this ovation. Thomas had announced that there would be no encores, and this he insisted upon, not permitting her to give an encore despite the fact the audience recalled her time and time again, literally not permitting Thomas to proceed with the program. The newspapers, while conceding the wisdom of a general "no encore" policy, believed that Thomas should have applied good common sense in the face of persistent applause for Emma Thursby, and granted one encore number. Feeling that ran high against Thomas throughout the whole seven concerts, in each of which Emma Thursby was allowed to sing only her allotted number, reached its height at the last concert, in which the audience, a huge one, seemed intent to take matters in its own hands. Following her singing of Handel's "Sweet Bird," it broke forth in wild applause, recalling her again and again. Thomas, obviously irritated, took up his baton and commenced Mendelssohn's "Midsummer Night's Dream," whereupon the audience hissed and stamped, competing with the orchestra in a general din. The program was continued, but the audience refused to applaud anything Thomas did.

No one could question the musicianship of Thomas, or the splendid orchestra he had assembled, or the program he had arranged; but he had obviously failed to compromise in a situation where only compromise would have avoided the disagreeable. Emma Thursby's friends in San Francisco, who became with each concert her stronger champions, were people of great influence. One, who had been her warm admirer since the Paris days of 1879, Mrs. Mark Hopkins, reputed to be the wealthiest woman in the world, the acknowledged leader of San Francisco society and the owner of the most elegant mansion in the city, extended all her influence in the cause of one who she believed had been insulted by Thomas. Feeling ran so

high that Emma Thursby was obliged to issue a statement:

“To the Public

Before leaving this city I desire to correct a very erroneous impression which, I learn, is entertained by some, that I declined to sing more than once at each of the Thomas concerts, and that I should refuse to respond to an *encore* in case that it was desired. On the contrary, it was my full expectation and desire when I made the engagement that I should have two numbers at each of the performances, and I should have been perfectly willing, and glad to have sung more if I could, by my humble exertions, have added to the pleasure of the audiences at these splendid concerts.

I congratulate the public that they have had such a rich musical treat, and it is not my purpose to question the motives of the management; but I regret that I have been so restricted in my own portion of the entertainment. I have looked forward for a long time with much pleasure for an opportunity to come to this city, the scene of my earliest triumphs; remembering with deep gratitude the cheering encouragement I received on my first visit; but I must confess that my present one has been, so far as my professional business is concerned, one of disappointment, because I feel that in my limited performances I have not reached the hearts of the public as I would wish.

But I shall, in my own heart, cherish with grateful remembrance the many kindly attentions in private, and the warm welcome in public I have received at your hands and I shall again look forward, with renewed hope, to another appearance before you, as soon as my engagements abroad are finished, when I shall be permitted to make my own selections without restriction as to number and shall give you a better opportunity to judge of my merits or defects.

Emma C. Thursby.

Palace Hotel, San Francisco, June 13, 1883.”

In three concerts of the Thomas Orchestra in the huge Mormon Tabernacle in Salt Lake City and in six concerts in Denver, Thomas remained obdurate, despite the prolonged applause Emma Thursby received at every appearance, refusing to allow her to sing other than the program numbers. There can be no doubt that the restrictions placed upon her served to arouse the public to a greater appreciation of her art and a warmer regard for her person, while Thomas was received coldly. If Thomas had won his point he had done so at the cost of the public favor. Thomas did not always emerge victorious, however. The story was current that Thomas had stated he would play *nothing* by Offenbach, when that composer of light opera visited New York in 1875. When informed of the statement, Offenbach had countered by saying that he in turn would not be so ungracious, that he would play anything by Thomas—who of course had composed nothing.

When Emma Thursby reached New York at the end of June, she found herself in a quandary over future plans. Strakosch advised from Paris that she should come to Europe only if she was determined to sing in opera. But she parried the decision as she had for so many years. There can be no doubt that, if Strakosch had said definitely that she must sing in opera, she would have capitulated. Yet Strakosch was anxious that she make the decision herself. Meantime she was disconcerted by the offers of other impresarios, anxious to represent her, should she decide to remain in America and Maurice Strakosch remain in Europe. Max Strakosch, Carl Strakosch, George Colby, and Major Pond all pressed their pleas. Throughout July she procrastinated over her plans, not coming to a decision, in fact, until the 6th of August, when she cabled to Maurice Strakosch to return to manage an American tour. The decision gave her a welcome peace of mind, for, though she often thought that another manager might improve her financial returns, of Strakosch, his integrity, and his musicianship she was sure.

Two other decisions she made with far less delay. On July 21st she bought an apartment in New York City, in a new building at 34 Gramercy Park, the first cooperative apartment house to be built in the city. So often in the past she had been obliged to stay at the Everett House, foregoing the comforts of her Brooklyn home because of its distance from the music centers and the railroad stations. At once she busied herself with the details of decorating and furnishing the new and welcome home, though it was not until August 30th that she and her family said farewell to 43 Lee Avenue, Brooklyn, and moved into 34 Gramercy Park. The second decision gave her added pleasure, when, on August 1st, she notified George P. A. Healy, then in Chicago, that she would purchase the portrait he had painted of her for his gallery of distinguished people.

Mid-August came before she finally got away for a ten day rest, journeying with her sister, Ina, to Bolton on Lake George, where she joined her old friends Mr. and Mrs. Achille Errani and their daughter. The arrival of Maurice Strakosch from Europe brought her back to New York for a discussion of tour plans, but soon she was off again, this time to Cambridge for an eighteen-day visit with her friend Mrs. Ole Bull. On September 25th, she made her first appearance of the new season in a benefit concert for Maud Morgan in Newport, and her concert tour finally got under way at Scranton, Pennsylvania, on the 1st of October.

Strakosch had engaged as assisting artists, Chevalier Antoine de Kontski, court pianist to the Emperor of Germany, and Russell Glover, an American tenor; and the choice of De Kontski, especially, proved a wise one. Well known abroad, he enjoyed considerable fame in America for his composition, "Le Reveil du Lion," which had obtained an immense circulation. His silver-white hair and martial beard, his decoration stretching across one lapel of an old fashioned dress suit, his court bows and punctilious manners, his apparent enthusiasms for

his art, all added to his art itself, endeared him to his audiences.

Forty-two concerts before January 1st kept Emma Thursby busily engaged. Often the distances between cities were great and the time consumed in travel was considerable. To cover most of the principle cities of eastern United States and Canada was the task she undertook. As the tour progressed, besides satisfaction in the financial reward, she had the supreme satisfaction of observing that her fame had so grown that her name had become a household word. People of all stations in life spoke her praise. In Washington President Arthur continued his enthusiastic support. Though she sang many of the songs that were already identified with her repertory, three new songs found great favor throughout her tour: Massenet's "Happy Children," "Le Chant du Misoli" from David's opera, *La Perle du Brésil*, and the "Bell Song" from Delibe's new opera, *Lakmé*, that was enjoying great popularity in Paris.

The opening of the new Metropolitan Opera House in the fall, under the direction of Henry Abbey, afforded opportunity to New Yorkers to hear an imposing group of the world's greatest singers in opera. Emma Thursby took every occasion her own crowded schedule allowed to attend performances in this great new music center that had been first proposed by Maurice Strakosch, not as a rival of the Academy of Music, but as a home for opera. Before the new year, 1884, came, she heard Nilsson, Scalchi, and Capoul in *Mignon*; Nilsson and Campanini in *Lohengrin*; the newcomer, Sembrich, in *Il Barbiere*; Nilsson, Scalchi, and Del Puente in *La Gioconda*; and, on New Year's Eve, Patti in *Aida*. Eventful performances these! In Boston, in quite another realm, she saw Henry Irving in *Louis XI*, and Irving and the lovely Ellen Terry in *The Merchant of Venice*. Who would ever forget Ellen Terry as Portia?

On January 4th, a large group of friends heard Emma Thursby sing at her first reception in her new home at 34 Gramercy Park. But the public of New York City, that had had

no opportunity of hearing her in the fall season of 1883, would still have no opportunity during the winter, as her engagements took her through seventeen states and to Washington, the nation's capital. New York, Pennsylvania, West Virginia, Ohio, Illinois, Iowa, Minnesota, Nebraska, Missouri, Kansas, Wisconsin, Michigan, Virginia, New Hampshire, Massachusetts, Maine, and New Jersey all laid claim to her as her concert total reached fifty-eight. Brooklyn did have opportunity of hearing her at a concert in the Ross Street Presbyterian Church on January 3rd, and again at an entertainment in aid of the Southern Veteran Soldiers' Home at the Academy of Music on May 6th, where, after a highly complimentary introduction by her pastor, the Reverend Henry Ward Beecher, she sang "The Star-Spangled Banner" and "Down upon the Suwanee River."

When her 1883-1884 concert season reached its end at Newark, New Jersey, on May 22nd, the grand total of concerts reached one hundred and one. She was tired from the long tours, worried over her mother's poor health, and perplexed over future plans. Strakosch had left for Europe on the 17th of the month to join his family in Paris, and to report to her on the situation abroad. New York was in the economic doldrums, with Wall Street pessimistic about the months ahead. Again the question of opera stood forth as the press urged that the managers of the Metropolitan Opera House or the Academy of Music prevail upon her to accept a season of opera, commencing in the fall. A remunerative undertaking for the managers and a gratifying event for the community, the press assured. Yet any consideration of opera in the forthcoming season must be faced with the fact that opera in the season of 1883-1884 had proven an artistic success but a financial failure.

However, who could venture to guess what the fall would bring to an ever-changing New York? Meantime, to Europe, where musical dies were cast, went the Thursby's, Emma and Ina, sailing on the "Republic," the 29th of May.

## *CHAPTER XXIII*



June in London. Happy days among the good friends she made when London introduced her to Europe. Yet London stirred memories of that other day when her mother and sister, Allie, were with her. Sad days in London, as letters from home brought the distressing word that her mother was failing to make the rapid recovery expected. Alarming news from home! On June 28th, she and her sister, Ina, left for Liverpool, to embark for New York. But a cable intercepted them in Liverpool: "Mother's death expected hourly." Too late to return. Back to London—waiting. July 1st—the fateful word of the death of Jane Ann Thursby the previous day. On to Paris, to Mont Dore. Memories.

Health-giving Mont Dore could not cure a broken heart, but time—days, weeks would ease the strain. Work, most of all things, she needed, but the thought of singing again in concert was distasteful. To Norway she went, by way of London and Newcastle, to visit her faithful friend, Mrs. Ole Bull. And at

Lysöen, the island home of Ole Bull, came hope and the desire to continue with her concert work. A telegram to Paris brought Maurice Strakosch to take charge of a short tour in Norway and Sweden, and, on the 3rd of September, 1884, Bergen heard her and took her to its heart, just as two years before. Again the clamoring throng in the streets, again the serenades; again she sang from her window to satisfy the throng. In four concerts in Bergen, at Old Hall, her repertory included many of the difficult operatic arias, but in the fourth and last concert, when she sang Grieg's "Jeg elsker dig" and "God Morgen," and Ole Bull's "Saeterbesøget," Bergen was hers.

Two concerts in Trondhjem, three in Christiania, and one concert in Drammen completed a successful Norwegian tour in which the enthusiasm and cordiality of the public of Christiania rivalled that of Bergen. But it remained for Stockholm to accord her the most striking reception of the summer. In all three of her concerts there she was honored as a homecoming favorite. To this, King Oscar, a musician himself, who attended her first concert, subscribed, and when he received her at the Palace he told her how she had endeared herself to the people of Stockholm. At the instance of King Oscar, she visited Professor Berg, the aged teacher of Jenny Lind, and sang for him some of the songs he had taught his famous pupil. The heartfelt appreciation of the Professor, whom years of ill health had kept from hearing the great singers of the new day, would always remain in her memory. Despite the public demand that she continue her engagements, and despite the pleas of the composer, Ivar Hallström, that she remain to appear in his new opera, *Neaga*, with libretto by Queen Elizabeth of Rumania, Strakosch concluded that it would be better for her to depart with the acclaim of the public at its height. And so she left for Copenhagen, on October 6th, en route to Paris.

Once again in Paris she seemed determined at last to study for opera and so wrote Mrs. Bull, stating that she thought she

would take lessons from Mme Marchesi. Offers of operatic engagements in Russia and France were too persistent and too attractive to disregard. Unfortunately, Strakosch, now that she had apparently capitulated in favor of opera, could no longer help her, at least as manager, since his health, poor in the spring, had grown worse. However he could and did speak her praises to the musical world, and this aid was of inestimable value. Strakosch may well have favored Lamperti for her teacher, since the three dined together while she was weighing her choice. One other wise and devoted counselor she had as always in Paris, Mme Strakosch, whose knowledge of things musical was of great aid. Yet, now when the decision to enter opera was about to be made, a cable came from home, stating that her sister, Allie, was critically ill. Abandoning all plans, she left for England with her sister, Ina, and sailed from Southampton on the steamer "Eider" for New York.

Though she knew that Allie had not been in good health, she had no idea that her condition was serious. In fact, she had planned to have Allie join Ina and herself in Paris. But, upon reaching home on the 15th of November, she found that Allie, in fear of worrying her, had belittled the illness in letters. Dr. Mott, the next day, pronounced that Allie's life could not be saved. The pronouncement came as a shock that Emma Thursby could barely stand. Yet her courage prevailed, and she settled down to the sad duty of nursing the sister whose unselfish devotion had cheered and guided her since childhood. Much of the time Allie wanted Emma within her sight, but some of the time she would insist that Emma resume her concert work. This was of course impossible, though Emma did go out occasionally. She witnessed the brilliant *début* of her friend, Emma Nevada, in *Sonnambula*, on December 1st, and, upon Allie's insistence, appeared in the concert of the Ross Street Presbyterian Church in Williamsburgh, on the evening of the 22nd.

On this occasion she sang the "Norwegian Herdsman's Song" which Strakosch had discovered in Stockholm, and which the program noted as "The Celebrated Echo Song. Not heard in this country since sung by Jennie Lind." One of her fellow artists at the concert was a young musical prodigy, Leopold Godowsky. "Master Godowsky is fourteen years of age and a native of Russia. He arrived in this country Nov. 29th, and this is his second appearance in America," the program announced.

On January 19th, 1885, Allie Thursby died, and on the 22nd funeral services were held in the home at 34 Gramercy Park, presided over by the Reverend Henry Ward Beecher, who delivered an eloquent address, and the Reverend Edward Hitchcock, former rector of the American Chapel in Paris. Emma Wilkinson sang the hymns, "Nearer, my God, to Thee" and "Beyond the Smiling and Weeping."

Dr. Beecher had written to Miss Jeannie Ovington who had assumed the responsibility of arranging for the funeral services: "I cannot but rejoice that the long struggle is over, the battle fought and the Victory won—Out of this winter of life she has fled to an eternal summer!—I shall be with you at 11 A.M. on Thursday—

"It is a sad joy to Emma—& yet, it must be a sorrow, with many alleviations—a cloud to be sure, but with the calm of the sun upon it—A sister's coronation should bring some consolation, to a sister's grief.

"Give my love and sympathy to her, and take much for yourself."

Emma Thursby believed that she had witnessed her sister's coronation, yet she could not rejoice, nor could she stop the growing feeling of emptiness in her own life. But again time healed, and the insistence of friends that she resume her career for the sake of her sister's memory prevailed. On March 16th she made her initial appearance of the year in Philadelphia at the Academy of Music, and on the following evening sang to



*H. Livingston Platt, New York*

EMMA THURSBY, ABOUT 1900



*A. F. Bradley, New York*

EMMA THURSBY, 1900

an audience of students at Princeton University. But it was in Washington, the nation's capital, that she found the cordial welcome and sympathetic understanding that did much to re-establish the confidence she so much needed, and the cheer and enthusiasm of which her life had been devoid for many months. This new spirit was reflected in her letter to Mrs. Ole Bull:

"1221 Mass. Ave.  
Washington, April 19th 85.

My dear friend

I have been intending to write you ever since you left here, but it seems as if one never finds a moment in this busy place. There is so much I would like to tell you, for I have been having a delightful time here, and wish so much you could have remained. The reception I spoke to you about, which was to have been given me by Miss Cleveland, was postponed as it happened to be the day Gen. Grant was supposed to be dying. But, upon our return from Fortress Monroe (where we gave two concerts and had a delightful time), Miss Cleveland invited all the Cabinet and foreign Ministers and their families to meet me, and we had the most charming evening. Ever since it has been a series of dinners, receptions, etc. At Secretary Bayard's, at the Russian Legation, etc.

The new Swedish and Norwegian Minister and his wife are charming and he has accompanied me most beautifully. Madame de Struve, the wife of the Russian Minister, is teaching me some lovely Russian Songs.

I am so sorry I cannot accept Mr. Coolidge's invitation to the Commercial Club Lunch, but I cannot leave here so soon. I should be so glad to see you all. I am to be given a grand testimonial concert at the Opera House, May 7th, by invitation of the President and all the other prominent gentlemen of Washington. I expect it will be a fine affair. It is perfectly lovely here now. How I wish you would come.

I am quite interested in your Boston excitement, mind cure, since Mrs. Frances Hodgson Burnett told me of her wonderful cure there. I met her the other evening at a dinner given for me by Mr. Stilson Hutchins, where Mr. and Mrs. James G. Blaine, Gail Hamilton, and several other prominent and most interesting people were invited. I wish you would tell me something about it. But I must stop. Do write me very soon. A heart full of love to dear Olea and yourself. Kindest regards to all other friends.

Yours  
Emma"

The cordiality of the people of Washington culminated in a "Grand Testimonial Concert Tendered Miss Emma Thursby And United In By The President, Vice-President, Members Of The Cabinet And Of The Diplomatic Corps, And Others" on the evening of May 7th, at Albaugh's Grand Opera House, prior to which she was presented with an embossed scroll bearing the following:

"Grand Testimonial Concert  
To  
Miss Emma Thursby  
Albaughs Opera House  
Washington, D. C., May 7, 1885.

Miss Emma Thursby:

The undersigned most cordially unite in support of a testimonial concert, which we learn with pleasure, your friends propose tendering you on the evening of the 7th of May.

We are moved in this by our desire to testify, not so much to your eminence as an artist, for that is universally recognized, but to your readiness to contribute your great talent to the support of every humane and charitable work, and to your conspicuous worth as a woman in all the relations of life.

W. W. Corcoran	Grover Cleveland
M. R. Waite	Thomas A. Hendricks
James G. Blaine	T. F. Bayard
M. de Struve	L. Q. C. Lamar
Victoria S. West	Wm. F. Vilas
E. H. Beale	W. C. Whitney
A. Leo Knott	Daniel Manning
Carrie M. Wyville	S. McCue
Mary T. Leiter	Viscount das Nogueiras"

No warmer a tribute and no more enthusiastic a reception could have been accorded a favorite daughter of the nation, and Emma Thursby took new hope and courage. Europe again beckoned, but upon report that conditions there did not appear favorable to a tour, she decided to remain in America. The summer afforded the first lengthy period of rest and recreation she had had in many years. Visits with her good friend of Broadway Tabernacle days, Mrs. M. C. D. Borden, in Long Branch, and with Mrs. Bull, in Cambridge, were followed by a rambling visit to Maine and the White Mountains, accompanied by her sister Ina. On August 28th, she commenced the new season at a concert in Saratoga at the United States Hotel. Here, as in Richfield Springs the next evening, she was assisted by Leopold Godowsky and the gifted and promising young American violinist, Dora Becker, "a fair, slender girl of about fifteen [who] shared Mr. Godowsky's laurels as a youthful prodigy." Dora Becker (Shaffer) would henceforth make frequent concert appearances with Emma Thursby, and became her lifelong friend.

During September and early October she sang in a series of concerts, which took her as far north as Halifax, Nova Scotia. These were chiefly in the small cities of Maine and Massachusetts, and though an appreciative and enthusiastic public was to be found everywhere, financial rewards were poor. Indeed,

the only lucrative concerts of the fall and early winter, she gave in Cleveland on the 10th of November, in Boston on the 21st of December. In St. Louis on the 30th, her fellow soloists of note were Clara Louise Kellogg, Emma Nevada, and Emily Winant. But the concert that gave her the greatest pleasure was one that stirred memories of her school days at the Moravian Seminary, on November 18th, at the Moravian Church in Bethlehem, where she shared the program with the son of her old teacher, J. Frederick Wolle, who appeared in the rôle of organist.

Forty-nine concerts for the year 1885 was a satisfactory number, considering the tragedy that had befallen her in the loss of her sister. Yet it was apparent that without the persistency and aggressiveness of Mme Rudersdorff, and the wide experience and sympathetic management of Maurice Strakosch to call upon, she seemed unable to cope with the managerial problems which arose daily.

The new year, 1886, promised little change in the status. Without a manager in whom she could place complete confidence—and she could not seem to find one—, though she was still in splendid voice, there seemed to be no escape from the inertia into which her career had fallen. In late January she journeyed to Rochester, New York, for her first concert of the year. Upon the return journey, she met with a serious railroad accident at Pelhamville. Fortunately escaping injury herself, she had the presence of mind, the courage, and the sympathy to go to the aid of the mortally injured fireman of the train, Eugene Blake. “God will surely reward you,” wrote his widow to her a few days later, “and may God be with you in all your travels throughout this world. I was married 6 short months when my Husband was torn from me and we were so Happy. Although I could not be with him myself when he breathed his last I feel thankful there was one of my sex who felt for him

and stepped forward and administered such wants as would soothe a dying man."

When February came she was absorbed and quite naturally pleased by plans friends were making for a testimonial concert to be given in her honor at the Metropolitan Opera House on the 23rd. Under the chairmanship of her friend, Miss Jeannie Ovington, the leaders in New York society and business were rallying with enthusiasm at the prospect of honoring one who in such large measure held their admiration and respect. As a prelude to the concert itself, Emma and Ina Thursby gave a reception on the 20th in their home at 34 Gramercy Park for many of those engaged in preparation of the concert, a reception that would prove to be the first in a long and brilliant series of musical receptions, later to be known as the "Thursby Fridays," and to become famous throughout the musical and social worlds.

On the evening of February 23rd she appeared at the Metropolitan Opera House before one of the most fashionable and distinguished audiences ever assembled in New York. Walter Damrosch, already distinguished son of a distinguished father, conducted the New York Philharmonic Society Orchestra. Richard Hoffman, the noted American pianist, and Eloi Sylva and Josef Standigl, tenor and bass respectively of the German Opera Company, assisted in the concert. In singing "Mia speranza adorata" by Mozart, the Mad Scene from Thomas' *Hamlet*, and Bizet's "Tarantelle," Emma Thursby demonstrated again, and convincingly, the purity of tone and the perfection of execution that had thrilled the music centers of Europe.

The tribute she received was not unlike others in her sensational tours throughout America and Europe. Yet, since it bespoke the enthusiasm and affection of the people of her own city, it was an ovation that would always remain indelible in her memory. Material reward from the concert came a few days later in a unique manner, when at a breakfast given her by the

ladies of the concert committee she cut a large golden omelette placed before her, only to disclose a golden horde—\$2300 in twenty-dollar gold pieces.

With the concert a happy memory, she once more settled down to consideration of managerial problems. Maurice Strakosch was not well enough to come to America, and he advised that, although a tour of Germany and Scandinavia might be profitable, a tour of any of the other countries would likely prove disastrous. For a time she was inclined to consider an offer from Australia for a tour of that country, New Zealand, and Tasmania, but she finally demurred at the thought of dealing with a strange manager, knowing too well the failures of Carlotta Patti, Wilhelmj, and the Mendelssohn Quartet Club in that part of the world. Finally, after a tour of northern New York, which brought her concert total of the year to twenty-four, she decided to go to Europe for vacation and subsequent consultation with Maurice Strakosch and other friends in Paris. On July 3rd, accompanied by her sister Ina, her cousin, Mary Elizabeth Bennett, her brother, John, and her friend, Jeannie Ovington, she sailed for Amsterdam, Holland, on the steamship "Pennland."

It is not surprising that she should go to Ems, for there she had been revived in health and spirit on more than one occasion. The doctor in Ems found that she was suffering from a bronchial infection, and recommended the cure which she at once undertook, adhering to its schedule for a month. Ems could always find some physical ailment in those who visited its health shrine. Nevertheless, whether the "cure" was physical or psychological, it did bring renewed spirit and vitality to Emma Thursby, who by the middle of August was prepared to undertake a sightseeing tour into Germany, Bohemia, and Austria.

In November the Thursby caravan returned to Paris, where Emma Thursby immediately commenced singing practice

with Maurice Strakosch, who had just completed his memoirs, written with the assistance of one of the editors of *Figaro*, and was in the midst of correcting his manuscript. All thought of a concert tour with Strakosch had been dismissed, since he was in rapidly failing health. Yet she still held herself in readiness for the uncertain future.

November was a month of preparations for an event in which she rejoiced, the marriage of her cousin, Mary Elizabeth Bennett, and John Van Cott Comfort, of San Francisco. She pursued these preparations with whole-hearted enthusiasm, for she was anxious to give a beautiful and impressive wedding ceremony and reception to the cousin who had often been her attentive companion on tours in America, and had always been her devoted and faithful friend at home. The marriage ceremony, on Wednesday, December 1st, at the home of Miss Jeannie Ovington, 40 Rue de Villejust, was performed by Bishop Lyman, while Robert Milligan McLane, American Minister to France, gave the bride away. Emma and Ina Thursby were the bride's only attendants. At the reception which followed, there could be seen many from the ranks of fashion and music and art: Count and Countess de Meffray, Count and Countess Nogueiras, Count de Lancastre, Baroness d'Oyley, Mr. and Mrs. Robert Roosevelt, Mrs. James Jackson, Miss Fanny Read, Mme Pauline Viardot, Mr. and Mrs. Maurice Strakosch, and Mr. and Mrs. George P. A. Healy.

It was after many months of musical inactivity that Emma Thursby resumed her concert work in Bordeaux in an appearance before the Cercle Philharmonique, on the 11th of December, her companion soloist being the violinist, Eugene Ysae, another favorite with Bordeaux audiences. Again Bordeaux fêted her, and she was happy in her return to activity. In two concerts before the Société Philharmonique of Limoges the next week, her success was continued. Though the praise of the press had become a common thing, welcome, indeed, was

the praise of *Le Courrier du Centre*, for in this period of uncertainty it inspired her to new efforts:

“C'est une voix douce, suave, onctueuse, qui coule de source, pour nous servir d'une comparaison que nous croyons juste; là, pas la moindre contrainte, pas le moindre effort chez l'artiste, non plus que pas la moindre appréhension pénible chez le spectateur, lorsque l'organe atteint les limites extrêmes du registre. Et quelle limpidité, quelle justesse de son. Dans l'air du *Mysoli*, par exemple, comment distinguer le chant de la femme de celui de la flûte; quelle harmonie parfaite entre la voix humaine et l'instrument! Mais aussi quels bravos enthousiastes de toutes parts!”

Unfortunately these efforts must be short-lived, for January found her suffering from one of the recurrent colds that were now of longer duration. Yet, despite her cold she sang in Roubaix at the concert of La Grande Harmonie, on the 8th of February. But she was obliged to cancel her ensuing concert at Orleans. Indeed, all future concert plans had to be postponed, and medical advice secured. To this end, she journeyed to Wiesbaden, where her doctor pronounced that she had an inflammation of the bronchial tubes and lungs, that would require months to cure. And, at Wiesbaden, she heard other news that challenged her already broken spirit: her pastor and friend, Henry Ward Beecher, had died on the 8th of February, the very day of her concert in Roubaix. Late in May, at Ems, where she went for the cure, she received a much-forwarded letter from Edward Bok, that stirred the full realization of this great loss to the nation and to herself:

“PROPOSED MEMORIAL  
TO THE LATE  
REV. HENRY WARD BEECHER.

The memorial is restricted to the letters and literary contributions of only a limited number of the most distinguished men and women of America and Europe, and will

be published in noteworthy form for presentation to Mr. Beecher's family, and as a lasting record for his friends and the public.

EDWARD W. BOK,

*Editor,*

320 State Street, Brooklyn, N. Y., U. S. A.

*March 23 1887.*

Miss Emma C. Thursby,  
Respected Lady,

It is the special desire of the intimate friends of Mr. Beecher interested in this final tribute to his memory, that it shall contain a contribution from the pen of a lady whom the great patriot-preacher so warmly admired, and of whose noble efforts to move the human heart with song he so frequently and eloquently referred to during his life-time, both in the pulpit and in private life.

Only six weeks before his sad departure, Mr. Beecher, in one of his Sunday evening sermons of rare excellence, and in the presence of an immense audience, whom he addressed on the subject of 'Song and its Relation to the Human Heart,' remarked,

'First and foremost among the illustrious names in the brilliant galaxy of women, noted throughout the world for their achievements, stands Emma Thursby, whom we proudly claim as our own, and whose matchless voice has been a blessing to mankind. The very mention of her name thrills me with an admiration that I find difficult to limit. Her superb and over-towering reputation will ever be proudly referred to, not by Brooklynites alone, but by Americans and Europeans as well. Let her name always remain fragrant in the hearts of the people of Plymouth Church.'

After the sermon, many ladies came forward and congratulated Mr. Beecher, upon the reference he made to you, Miss Thursby, whereupon our honored and now departed friend exclaimed, 'Emma Thursby is one of the noblest women God

ever created, and her influence will ever be felt by those who had the pleasure of listening to her bird-like voice.'

In making this request to you, Miss Thursby, I beg that you will believe that it is one uppermost with me, and the granting of which I should esteem a high honor, and a beautiful tribute to our beloved dead pastor.

From the promises and contributions already received from distinguished personages, including Generals Sherman, Sheridan and Fremont, Admiral Porter, Prof. R. Ogden Doremus, Mrs. Garfield, Mrs. General Grant, Rev. Drs. Cuyler and Talmage, Pres't and Miss Rose Elizabeth Cleveland, and a host of others equally renowned, the memorial to the 'Father of Humanity' bids fair to be most notable and we should feel that Mr. Beecher's personal wish was carried out, could he but express it, were it to receive a contribution from his old friend.

No contribution which may be added to this volume of loving remembrance, would give us all such sincere pleasure as a tribute from you, Miss Thursby, and we are all therefore particularly anxious that you will grant us these lines which will be so highly treasured. I cannot be too urgent in respectfully requesting your kind and valuable coöperation which will prove an ever-increasing joy to the relatives of this wonderful man. Awaiting your response with great expectations, and with assurances of profound respect and admiration, I have the honor to be, Miss Thursby, your most obedient servant,

Edward W. Bok.

*Mrs. Samuel Thursby, kindly furnished me your address, through Miss Emma Wilkinson.*

*March 24.*

I forgot to mention, Miss Thursby, that the memorial will be issued on Mr. Beecher's 74th birth-day, (*June 24*), and if you will kindly let me hear from you before *June 15*, it will be ample time for your treasured lines to find a prominent place in this national memorial.

The entire contents of the work will be given to the *American Associated Press*, the day after publication, in order that the entire country may read these words of affection and respect to the memory of this immortal prophet, and prince among men. When the volume appears I will send you several copies, wherever you may happen to be.

I hope that you will be so good as to attach the name of the city and date where you will write from, in order that the public may know how far away some of these tributes were sent from.

Mr. Beecher always referred to your mother and your sister in a most tender manner, and I have taken the liberty to send you a few rose leaves, some smilax and a sprig of mignonette, gathered by me from his flower-decked casket, as it rested in the vault at Greenwood Cemetery, directly after Mr. Halliday had finished his prayer. Many of the gentlemen of Plymouth Church, there were no ladies present at the tomb, secured these mementos, and I have a number of these precious leaves laid away in a volume of his sermons."

Though too late for inclusion in the published memorial, Emma Thursby's tribute to her pastor appeared in the American press:

*"Bad-Ems, Nassau, Germany,  
May 26, 1887.*

My dear Mr. Bok: Your request to write a few lines for the intended memorial to the memory of our dear pastor I respond to with great pleasure, only fearing my humble contribution will be of little value midst the eloquence of so many illustrious friends and admirers who will take this opportunity to unite in rendering homage to the great man who, by his nobility of mind, reigned over the multitudes who now so deeply mourn his loss.

The greatest proof of Mr. Beecher's unparalleled influence

is the feeling of all who heard or knew him, that it is impossible to realize he has passed from us, and we shall no longer listen to his wonderful teachings, or see his face lifted in the rapture of prayer, glorifying his Maker with the words that came from his very soul and thrilled ours, entering our hearts never to be forgotten, falling from his lips with such eloquence as seems only possible from one indeed inspired with the true love and spirit of Christ. His expression, his gestures, his words come back to even the most heedless of us. Would this be so were his influence not marvelous far more than we perhaps ever realized?

Who will ever forget him as he so often stood, surrounded by his cherished flowers, perchance a ray of sunshine touching his silver hair, his face radiant with love as he joined the congregation in the grand upraising of voices in that hymn he loved so well, 'The Shining Shore'? The years I contributed my part to the services of Plymouth Church will ever remain a precious memory to me. And in my busy life of change and excitement, the Sunday our dear pastor enrolled my name among its members, stands out brighter and holier than this day does to many whose lives may be calmer; and therefore, perhaps, need less the remembrance of that sacred hour.

To me no music is grander or more beautiful than that of Mozart, still did I attempt to praise his inspired works my very admiration would make words impossible. The creations of Mozart's spirit re-echo in my heart and fill my soul with unending ecstasy that is far greater praise than I would express. And so with our beloved pastor; words fail me while my heart overflows with veneration for his greatness; he who had comforting words and advice for all who sought it, the prime mover in bringing forward all questions of importance to our country and to humanity in general, especially when it advanced the efforts to elevate mankind, showing forbearance to the weak, magnanimity to his enemies, but with all his engrossing inter-

est in every topic of the day, ever our kind and sympathetic friend, combining in his grand nature the gentleness, forbearance and loving kindness that justly titles him 'Father of Humanity!'

Believe me, ever sincerely yours,  
Emma Thursby"

Life in Ems was exciting even though, anxious to regain her health, she did not enter into any social activities, for the arrival and departure of royalty kept everybody in a state of curiosity and speculation. At Ems, Emma and Ina Thursby were presented with a talking Mynah bird, that became an important member of the family. "Mynah," who claimed he came "Aus Africa," but doubtless came from the Malay Straits, had a remarkable gift of clearly comprehensible speech in no less than five languages. All who heard him were astounded, and the tales of his linguistic prowess and his almost human understanding by perfectly calm and disinterested observers seem fabulous. He was a great source of amusement to the Thursbys, an ambassador at large, as it were, to the children of the community with whom he played in the park; to the royal family to whose apartments he flew and entered without benefit of introduction.

As the end of August approached, Emma Thursby, in robust health for the first time in two years, made plans for returning to America after a brief visit to Paris. She was restless to see her own country again, anxious to resume her concert work. From Paris came a letter from Strakosch, that indicated that he, with whom she planned to discuss the musical situation in America, was sufficiently sick to warrant alarm:

*"56 Rue Labruyère  
Paris, August 23, 1887*

Dearest Miss Emma,

I have been lately quite sick — which is the reason that I have

not written to you for so long a time. I am a little better but very far from being out of the woods. I have been obliged to give up all business, and must remain by Dr. Lee's order here in Paris, so that he may cure me. I am extremely anxious to receive your news. How are you my dearest friend? How are dear Ina and Jenny? When will you come here? Pray give me some good news and believe me with my affectionate and most friendly salutations as also for your lovely companions,

Your most devoted old friend,

Maurice Strakosch

Best love from Amalia to you all."

Upon arriving in Paris, she found that Maurice Strakosch was indeed in very poor health. Yet he insisted upon guiding her in singing practice, the first she had engaged in for six months, in preparation for prospective American engagements. When she left Paris on September 16th, for departure the following day from Le Havre for America in the steamship, "Gascoigne," it was with distress that Strakosch could not accompany her, but without any misgivings over his complete recovery, since this the doctor assured would be realized after a few months of rest. So when the word reached her of the death of Maurice Strakosch on the 8th of October, she was doubly shocked. She had lost a good friend, and her grief was great. And she had lost, she thoroughly believed, the last of the musical counselors who could further her career. Achille Errani, with whom her friendship was real and deep, could advise her musically, she of course knew, but he could not advise her in the business of her career, and this was her immediate need.

There could have been no more friendly city than Boston in which to signal her return to the concert stage. And, indeed, it was in Boston, at the familiar Tremont Temple, on the 27th of February, 1888, that she made her first concert appearance in more than a year. Hailed, as usual, by a large Boston audi-

ence, she found the encouragement and the inspiration she needed at this critical period. In April she sang at Lakewood, New Jersey, in aid of a fund for a statue of George Washington, to be presented to France. Here was a cause close to her heart, for she was always anxious to lend any aid she could toward bringing to the French people, who had so befriended her, evidence of the friendship of the people of America. Indeed she was one of the organizers of the fund, the first contribution to which came from the receipts of her concert. Later, in Washington, she again gave her services in aid of the fund. It was not, however, until the summer of 1900 that the aim of the organizers was realized, and that an heroic equestrian statue of Washington, executed by the American sculptors, Daniel Chester French and E. C. Potter, was presented to France as the gift of the women of America.

When she sang in the nation's capital on May 19th, at the New National Theatre, it was before a large and brilliant and distinguished audience that included the President and Mrs. Cleveland, and the élite of Washington. Again there was enthusiastic demonstration of admiration of her art and esteem of her person. Yet, despite the favor of Boston and Washington, she seemed unable to find active incentive for her work, and when the year 1888 ended she had sung in only seven concerts.

Many years of tiring tours at home and abroad had doubtless taken their toll. No longer was she willing to undertake these tours, unless she could feel that they would be definitely remunerative and pleasant. Moreover, having tasted in her absence from concert work the pleasures of social intercourse and the companionship of friends, which had long been denied her, so exacting had been her career, she believed she was depriving her life of many of the values it needed. In January, 1889, she established what would become an institution, her "Fridays" at home, when friends prominent in the arts, in society, and in

business gathered to hear good music and indulge in the social amenities. At her last reception of the year, on Friday, February 1st, an ambitious young American pianist, pupil of Liszt, played for her guests. Some time later, in December 1891, he would establish his own "Musical Mornings," that now, after nearly half a century, are still the musical highlights of a winter in New York. He was Albert Morris Bagby.

Her concert work did continue, to be sure, but engagements lagged as she found it impossible to replace that trusted partner in her musical life, Maurice Strakosch. How complete in sympathy and understanding the partnership had been, is illustrated by Amalia Strakosch, who wrote in February, more than a year after her husband's death: "In fact you are the only one friend he did respect above all. And I always persist in saying that if you had been near him he would still live." Of seventeen concerts given during the year 1889, many were given for charity, and only a few were of any musical significance: a concert in Detroit on the 16th of May, and three appearances in the music festival at Burlington, Vermont, the last of the month.

Besides her resolve to enjoy the life among friends, that had been denied her, there was forming a new resolve, to explore the need daily presenting itself for a well-defined, broadly humanitarian philosophy of living that would transcend the sectarian teachings which until now had been sufficient to her. It was doubtless toward this end that she visited Eliot, Maine, in August, 1889, with her friend Mrs. Ole Bull, to attend the second annual Midsummer Fête of the Eliot Library Association, an association devoted to the promotion in the little town across the Piscataqua River from Portsmouth of a cultural center that would set an example for other rural communities. Especially devoted and active in this cause was Sarah J. Farmer, daughter of Moses Gerrish Farmer, eminent electrical engineer, and his wife, Hannah Farmer, both inspired workers for



S. Tchicta, Kobe

INA AND EMMA THURSBY, KOBE, JAPAN, 1903



EMMA THURSBY, ABOUT 1907

the betterment of Eliot. The two-day fête, an inspiring example of how the people of a community could be brought together in a common cause, enlisted the services of the Reverend Edward Everett Hale, who made the opening day address, and musicians gathered from nearby towns. There was something far more important than good entertainment distinguishing the fête. Indeed, a spirit of brotherly love gripped all who attended. This spirit was again manifest in the summer of 1890, when the completion of a new hotel provided accommodation for the rapidly increasing number of friends of Eliot. Emma Thursby was again a visitor, with Mrs. Bull and her daughter, Olea, and found increasing admiration for Miss Farmer and renewed interest in the Eliot family, which now included the poet, John Greenleaf Whittier.

The search for a new formula of living was the keynote of the year 1890. When December came, she had given but six concerts, and her musical interests were being gradually subordinated. However, several lessons from her old teacher, Achille Errani, in early December, and appearances as soloist with the Boston Symphony Orchestra, under the direction of Arthur Nikisch, in Providence and Boston late in the month, were sufficient to awaken the enthusiasm and determination that had always been such vital forces in her career. So the new year, 1891, found her, once more, eager and ready to undertake a tour. After further lessons with Errani, she commenced the year with an appearance in Boston at Tremont Temple on the 23d of February, following which she gave seven concerts in Florida.

Brooklyn, that of late had seen so little of her, heard her together with her distinguished colleague, Annie Louise Cary, on the 12th of May at a concert in the Tabernacle for the benefit of the Consumptive Home. Thereafter, accompanied by her devoted sister and constant companion, Ina, and the loquacious and personable "Mynah," she left New York on a journey

that took her to the Pacific Coast. In concerts at Denver and Leadville, Colorado, she was received by very friendly audiences. At Salt Lake City she sang in the festival of the Choral Society at the Mormon Tabernacle, where she was featured with Myron Whitney, a companion of many concerts. It was her third appearance in this western city, and many in the warmly-applauding festival audiences had heard her when she sang with Gilmore's Band in her first appearance there fifteen years before.

She gave eleven concerts in the principal cities of California, under the direction of George W. Colby, who proved to be a proficient accompanist and an agreeable and thoughtful companion, but not the enterprising and resourceful manager who could best serve her interests. As a result, her concerts were social successes rather than the popular and financial successes they would have been with adequate organizing. She lost no money, however, and reaffirmed the position of esteem which she had won in California on two other occasions. Furthermore, she had opportunity to visit many old friends. One visit of several days proved to be a particularly refreshing interlude in her long tour: with the able and magnetic Phoebe Hearst, widow of Senator Hearst, at the great Hearst ranch, or camp as it was known, at Agua Caliente.

Her western tour now took her north into Washington, where at Port Townsend another of the pleasant surprises that greeted her in nearly every city she visited came, this time in the form of a letter from Herbert Beecher, son of Henry Ward Beecher: "In years gone by you may remember of having looked down from the dear old Choir in Plymouth Church and of having seen the round, chubby face of Bertie Beecher looking up at you. This was years ago, still the same 'Bertie Beecher' now learns that you are to be in Port Townsend on August 7th, and now writes to ask, if your rules are not too strict, that you will accept the hospitality of our house during

your stay in this city. Mrs. Beecher and myself will do all in our power to make you comfortable, and I shall be only too glad to in a small way welcome you to my home, as you were in Father's home in Brooklyn."

Portland, Oregon, greeted her cordially in two concerts that marked the termination of the Colby contract. Thereafter, she embarked for Alaska, where in the small but principal mining outpost, Juneau, a motley audience of gold seekers heard her in what was for them the strange and exotic, as well as brilliant, Polonaise from *Mignon* and "In der Märznacht" by Taubert. However, it was her singing of Gilbert's "Bonnie Sweet Bessie" that stirred tender memories of many a far-away home these rugged miners had for the time at least forsaken. Homeward bound, at last, she gave concerts at Vancouver and Nanaimo, British Columbia; at Tacoma and Seattle, Washington — in the former city before a huge audience at the Western Washington Industrial Exposition —; at Great Falls, Montana; at Minneapolis and St. Paul, Minnesota; and, on November 10th, at La Crosse, Wisconsin, where the large Scandinavian population took her to its heart, wildly applauding her at her concert, and acclaiming her at her hotel after a serenade by the Normannæ Sangerkor. Fitting it was that this her fortieth and last appearance of the year 1891 should have been given among the fellow countrymen of one whose memory she revered, Ole Bull.

Despite many encouragements and many pleasures, which certainly in some measure compensated for the small financial returns that had been common with all touring companies, she found little comfort in her year's work. Incidents that would ordinarily not have disturbed her, however distressing they were, now depressed her, such as the loss of her Pasdeloup bracelet in the Gulf of Mexico as she visited the battleship, "Chicago," on April 1st; and the temporary loss in Portland, through inadvertent shipping to Hong Kong, China, of her

trunk packed with expensive Parisian gowns by Worth and Redfern. On November 2nd she wrote her friend, Mrs. Bull, from St. Paul: "I am continually asking myself what work there is in the world for me to do." Sufficient, surely, was the pleasure and inspiration she was still giving audiences wherever she sang. But, like many of her contemporaries, she was restless, finding it difficult to become reconciled to the increased inactivity in her life. She saw a new generation of singers, Nordica, Sembrich, Nevada, Melba, Eames and Calvé rising up to fill the places she and her contemporaries once held. She was ready and willing and happy to relinquish to them. Her problem was one of readjustment, and she would meet it with the same fortitude that had characterized her career.

In 1892 she sang in nine concerts, renewing in February her old associations with the people of Philadelphia and Washington, but otherwise not appearing before important audiences. In 1893 she sang in twelve concerts, notably, on February 6th in Boston at Tremont Temple, where she at short notice replaced Emma Juch who had been detained in New York because of illness; and on July 25th, in Chicago at the New York State Building of the World's Columbian Exposition to which she had journeyed as a member of the "Advisory Council on a World's Congress of Representative Women." Significant was her visit to Chicago for there she came into daily association with those vital and inspiring women: Julia Ward Howe, Elizabeth Cady Stanton, Susan B. Anthony, and Frances E. Willard.

Yet even more significant was her Chicago visit, for there at the "Parliament of Religions" she met the Hindu monk, Swami Vivekananda, whose teachings henceforth became a very real and active influence in her life, since they appeared to her to approach more nearly the ideal of spiritual conduct than any other teachings she had known. Vivekananda, greatest of the disciples of Ramakrishna, summarized his master's teachings

in *My Master* as follows: "Do not care for doctrines, do not care for dogmas or sects or churches or temples: they count for little compared with the essence of existence in each man which is his spirituality, and the more this is developed in man the more powerful he is for good. Earn that first, acquire that, and criticise no one, for all doctrines and creeds have some good in them. Show by your lives that religion does not mean words, or names, or sects, but that it means spiritual realization. Only those can understand who have felt. Only those who have attained to spirituality can communicate it to others, can be great teachers of mankind. They alone are the powers of light."

When 1894 came, she was still contemplating the ways in which she could best make her life of continuing service. One thing she had definitely concluded: that though she would give intermittent concerts in the future, largely for charity, her concert career as such was at an end. Fitting it was then that, on May 17th, she should appear in a benefit concert in the church of her childhood, the Old Bushwick Reformed Church in Williamsburgh, where as a little girl of five she had made her début forty-four years before. As on that former occasion, she sang with emotion she could not control. This was farewell to a great audience that crowded every pew. This was farewell to a greater audience made absent by the years.

## *CHAPTER XXIV*



When Emma Thursby made a brief visit to Eliot, in August of 1894, to give a benefit concert for the Greenacre Fund, she found the community ambitiously engaged in a greatly expanded program of public service under the guidance of Sarah Farmer, who now, after the death of her mother and father, was advancing with renewed zeal and devotion this cause so dear to her. The midsummer fêtes had been replaced by the Greenacre Congress, which was undertaking, through lecture and discussion, the comparative study of religion, philosophy, ethics, and sociology. Before this important season came to an end, much had transpired. As Josephine C. Locke of Chicago wrote in the *Eliot Epworthian* for October: "At Greenacre it was indeed a mixed assemblage; nowhere was it more needful to practice 'Come let us reason together, saith the Lord,' but the Greenacre audiences were always equal to the occasion; whether it was a statement of Orthodox Christianity, of Theosophy, of Christian Science, of Metaphysics,

of Hinduism, of Spiritualism, of Philosophy, of Physical Science, of Ethics or of Art, harmony prevailed triumphant."

Though Emma Thursby attended the featured lectures by the beloved and respected Dr. Edward Everett Hale and the young and dynamic Swami Vivekananda, it was in the lectures of the latter that she found the absorbing interest and inspiration that she had first experienced in Chicago. The Vedanta philosophy of Vivekananda had, indeed, aided her in at last reaching a strong conviction in her usefulness. She would henceforth devote her life to the teaching of that art of singing in which her achievements had been so brilliant; to that art of friendly intercourse in the spirit of which her "Fridays" had already been established; and to that art of kindness and compassion and sacrifice to which so much of her life had already been dedicated.

The scene of Emma Thursby's interests moved in December to Cambridge, where her friend Mrs. Ole Bull gave a series of lectures and recitals in memory of her mother, Amelia Chapman Thorp. The imposing group of lecturers comprised Frances Willard, Sarah J. Farmer, Lady Henry Somerset, Mrs. Milward Adams, Swami Vivekananda, and Ernest Fenollosa, while the recitalist on the occasion of each lecture was Emma Thursby. Here it was that the public announcement was made of Emma Thursby's availability as a teacher of singing.

In January, 1895, she resumed her "Fridays," and commenced a regular morning schedule of teaching. Her interest now centered in a series of lectures in "Dramatic Expression" which she and her sister Ina were arranging for Mrs. Milward Adams, the well-known Chicago exponent, for whom they gave a reception on the 22nd of February. So great became their interest in Mrs. Adams' work, that they journeyed to Chicago as her guests for two weeks in March, to attend another of her lecture series that were now enlisting the attention of many singers, notably Edouard and Jean de Reszke.

Despite occasional interruptions, Emma Thursby's lessons proceeded, and pupils were applying in increasing numbers as the year advanced. In August she visited Greenacre, where, on the 29th and on the 16th of September, she gave concerts for the Greenacre Fund, with Mrs. Ole Bull as her accompanist. Again Greenacre was the shrine at which she found peace and uplift. In December she visited Chicago, where on the 9th she sang in the Grand Military Concert which marked the sixth anniversary of the Auditorium. In this, her last appearance before a large audience, she sang "Villanelle" by Dell' Acqua, and "Nymphs and Fauns" by Bemberg. Meantime, her teaching had advanced to the stage where she believed she had found at least one pupil of exceptional promise, Estelle Harris, of Easton, Pennsylvania, a young church singer with a soprano voice of unusual timbre, who had come to her in October.

The winter of 1896 fulfilled the desire for a busy life with the lectures of Swami Vivekananda and those of Mrs. Milward Adams; with an incessant round of social activities; with frequent attendance at the opera, in which she missed no opportunity of hearing Melba, Nordica, and Jean de Reszke. To hear Nordica and Jean de Reszke in a "magnificent" performance of *Tristan and Isolde* was an experience of that winter that she would always remember. Nor would she forget the New York première, on March 6th, of Walter Damrosch's first operatic composition, *The Scarlet Letter*. Yet her interest in Vivekananda was again dominant, and she joined Mrs. Francis H. Leggett, Kate Douglas Wiggin, and Mary Mapes Dodge in the movement to promote his New York lectures. On March 19th she was guest of honor of the Procopeia Club of Boston, upon the invitation of Ralph Waldo Trine, and thereafter remained in Boston for two weeks to attend another series of lectures by Vivekananda before the Procopeia Club.

This year she went to Greenacre early in July with her sister Ina and Mrs. Ole Bull, and stayed for three months, aiding her

friend Sarah Farmer in the many organizing and managing responsibilities that were arising in the growing institution, besides lending her services in various musical programs. Refreshed in spirit, stimulated in mind, and invigorated in body, she returned to her teaching duties in New York in October. Frequently, however, she journeyed to Cambridge to attend the Cambridge Conferences, organized by Mrs. Ole Bull for the comparative study of ethics, religion, and philosophy. These conferences, held bi weekly in the home of Mrs. Bull in the six months from November to May, enlisted as lecturers many noted figures; such well-informed and vital personalities as Jane Addams and Thomas Wentworth Higginson.

Fatigued after the teaching and social activities that had crowded the long season, Emma and her sister Ina began their holiday with the summer of 1897 well advanced. Greenacre, their eventual destination, provided, however, the restoration that had now become its annual contribution. As the Greenacre season approached its end, a young member of the Nature School, a talented girl of fifteen, ambitious to sing in opera, was presented to Emma Thursby. Earlier in the year, in January, she had learned of the girl from Sarah Farmer, who had spoken highly in her praise. Miss Farmer had said that at a reception of the Procopeia Club of Boston given for Greenacre, this young girl, Geraldine Farrar, had been presented to her by Mr. and Mrs. C. H. Bond of Boston with the request that she be permitted to sing. This request had been granted, and Miss Farmer had subsequently recommended that Mrs. Farrar place her daughter's musical training under the guidance of Emma Thursby.

Emma Thursby commenced her active tutorship of Geraldine Farrar in October at the home of Mrs. Ole Bull in Cambridge, where she was attending the sessions of the Cambridge Art Conference. At the end of the month, Mrs. Farrar and her daughter journeyed to the home of Emma and Ina Thursby in

New York, where they lived until the following spring, meeting the Thursbys' many friends prominent in social, literary, artistic, and musical circles. Geraldine Farrar proved a thoughtful and devoted pupil during eight months of diligent study, her lyric soprano voice, full and flexible, her intelligence, and her enthusiasm enabling her to progress rapidly. Furthermore, here was a girl endowed with beauty, charm, and a robust constitution, alike aids to a career; and fortunate in a mother and father anxious to aid her in her chosen work. Hers, too, was the dramatic genius so important to an operatic career. Indeed, the youthful Geraldine could and did dramatize everything. This, Victor Capoul, with whom Miss Thursby arranged dramatic lessons for her pupil, soon found out.

Emma Thursby was convinced that her pupil would distinguish herself, only fearful that, impatient to start her career and heedful of praise, Geraldine might abandon the long period of persistent study and faithful practice so necessary to the preservation of her voice. And certainly Geraldine Farrar had much to distract her in the praise of Nordica, and Melba, and Dr. Holbrook Curtis, the eminent throat specialist, and other musical authorities to whom her teacher presented her for counsel and advice. In February, 1898, Emma Thursby journeyed to Boston where she had arranged an audition for her pupil with Mme Melba and the latter's manager, Mr. Charles Ellis. Both were quick to prophesy a successful career after hearing the youthful singer in private at the Hotel Touraine, and later, with Miss Thursby and Mr. and Mrs. Farrar, in the Boston Theatre, following a performance. Enthusiastic, too, was Maurice Grau, director of the Metropolitan Opera House, to whom Miss Thursby also took her for audition. In May Emma Thursby arranged for Geraldine and Mrs. Farrar to call with her upon her friend Mrs. McKinley, wife of the President, at the White House, in the National Capital, and there it was in the Blue Room that the future American prima donna,

appropriate to the day that had brought the happy news of the victory of Dewey at Manila, was singing the first notes of "The Star-Spangled Banner" as the President entered, having come from the pressing affairs of State at the request of Mrs. McKinley to visit briefly with her friends.

Another season would find Geraldine Farrar continuing her studies in Europe. With her subsequent triumphs, the record is glowing. Who knows in what degree the unfaltering admiration and devotion of Emma Thursby throughout the years may have spoken in them?

When July came, and with it the end of teaching responsibilities, Emma Thursby looked toward Europe, which she had not visited in ten years, for vacation. She had experienced marked success in her teaching. Her musical receptions had proven signal events in the social season, the last one, in honor of Mme Melba, enlisting among other artists her two most gifted pupils, Estelle Harris and Geraldine Farrar. And now Paris, of so many happy memories, became a reality. Eagerly she and her sister Ina retraced the familiar steps to the Châtelet, the Cirque d'Hiver, the Trocadéro. Notre Dame smiled benignly. Paris seemed the same Paris that had greeted the American stranger in that sweet spring of 1879. Yet Paris could never be the same Paris. Ambroise Thomas, and Gounod, and Padeloup, and Jacques Heugel, and Maurice Strakosch had gone away. Many old friends, however, remained, and by these she was received warmly: by Mme Marchesi, and Mme de la Grange, and Rosine Laborde, and the ever-faithful Amalia Strakosch. Mrs. James Jackson was still living in her palatial home in the Avenue d'Antin, where she extended the generous hospitality of other days. Indeed, it was in her home, on the 12th of October, at a Matinée Musicale given by Legrand-Howland, that Emma Thursby sang her farewell to Paris before a fashionable audience numbering Emma Eames, the Princess of Monaco, and the Duke de Parma, in a program that

enlisted among others, Minnie Tracey and the composer, Jules Massenet.

Travelling in Europe solely for recreation and for pleasure was a new and fascinating experience, one that filled her with ambition and enthusiasm for the teaching season ahead. New pupils, new friends, new experiences were making life an absorbing and thrilling adventure. Indeed, this was the only way to meet the challenge of the diminishing society of old friends whom death was taking away.

When her teacher, Achille Errani, died in 1896, she had written with great feeling to Mrs. Ole Bull, "It seems like breaking the last link." But life must be a remembering and a forgetting, she had found. The future could only be faced if she lived for it. This she did, eager for each new day. Yet life had its challenges and its disappointments, and she could not have met them with equanimity had she not known the presence of that defender and champion, whose love and devotion was constant and sure, her sister Ina.

In November, 1898, she entered again upon her teaching work with the perennial hope that the season would reveal some pupil of unusual promise. A young soprano, Reba Corbett, satisfied this hope, before the year came to an end. Teaching was exacting and fatiguing, but the satisfaction of training voices for the concert and operatic stages, for church singing, or simply for giving pleasures to the home was real and great. And always she held the belief that hers would be the greatest reward of developing some few exceptional voices.

In an active teaching career that stretched through the years to the winter of 1924, and included a period of professorship in the Institute of Musical Art from its inception in 1905, under the able and sympathetic direction of Frank Damrosch, until the summer of 1911, when the pressure of work became too great and she resigned, Emma Thursby's rewards were many. She saw four of her outstanding pupils established as

soloists in important New York Churches: Estelle Harris at the Church of the Divine Paternity, Reba Cornett (Emory) at the Broadway Tabernacle, Grace Kerns at St. Bartholomew's, and Martha Henry (Timothy) at the Church of the Messiah. She saw the sensitive and gifted Oley Speaks established as soloist in the Church of the Divine Paternity, from which he would emerge among the noted American song composers. She saw Grace Claire, whose coloratura soprano voice was of great purity and flexibility, win admiration at home and abroad. And she saw two among her early pupils, Eugenie B. Abbott and Leila Troland Gardner, become prominently identified with teaching.

She saw an intelligent and industrious and determined young mezzo-soprano make her voice as well as her acting the embodiment of the great traditions of the American theatre, Blanche Yurka. She saw Josephine Schaffer win operatic successes in Italy, Switzerland, and Germany. She saw Marta Wittkowska, the Polish contralto, established in opera in London, on the Continent, and in America. She saw Meta Reddish become the devoted of operatic audiences in Italy and in South America. She saw a young pupil of unusual gifts, whom she had taught in Paris as well as in New York, Douglas Wise, who with the aid of that great artist, Emma Eames, gave promise of ascending the operatic heights, renounce a career to become the Duchess de Richelieu. She saw the granddaughter of Peter Cooper, Eleanor Green, a pupil of exemplary sincerity and perseverance, carry the great traditions of American singing to Denmark as Princess Viggo. And she saw her pupils everywhere, fulfilling some task or responsibility made easier, she hoped, by the knowledge and friendship she had generously given.

By 1898 the Thursby "Fridays" had become a social fixture, and she who had won fame as a singer found herself the gracious hostess whose Friday musicales in January and February,

attended by musicians, and writers, and artists, and the members of New York, Boston, and Washington society, would win fame at home and abroad during a quarter of a century. Few, indeed, were there who enjoyed distinction in the arts or in society who did not at one time or another find their way to a Thursby reception, where music was provided by Emma Thursby's pupils and visiting artists of note. At each reception Emma Thursby honored some guest, who received with her, and the list of these guests of honor includes many a distinguished name:

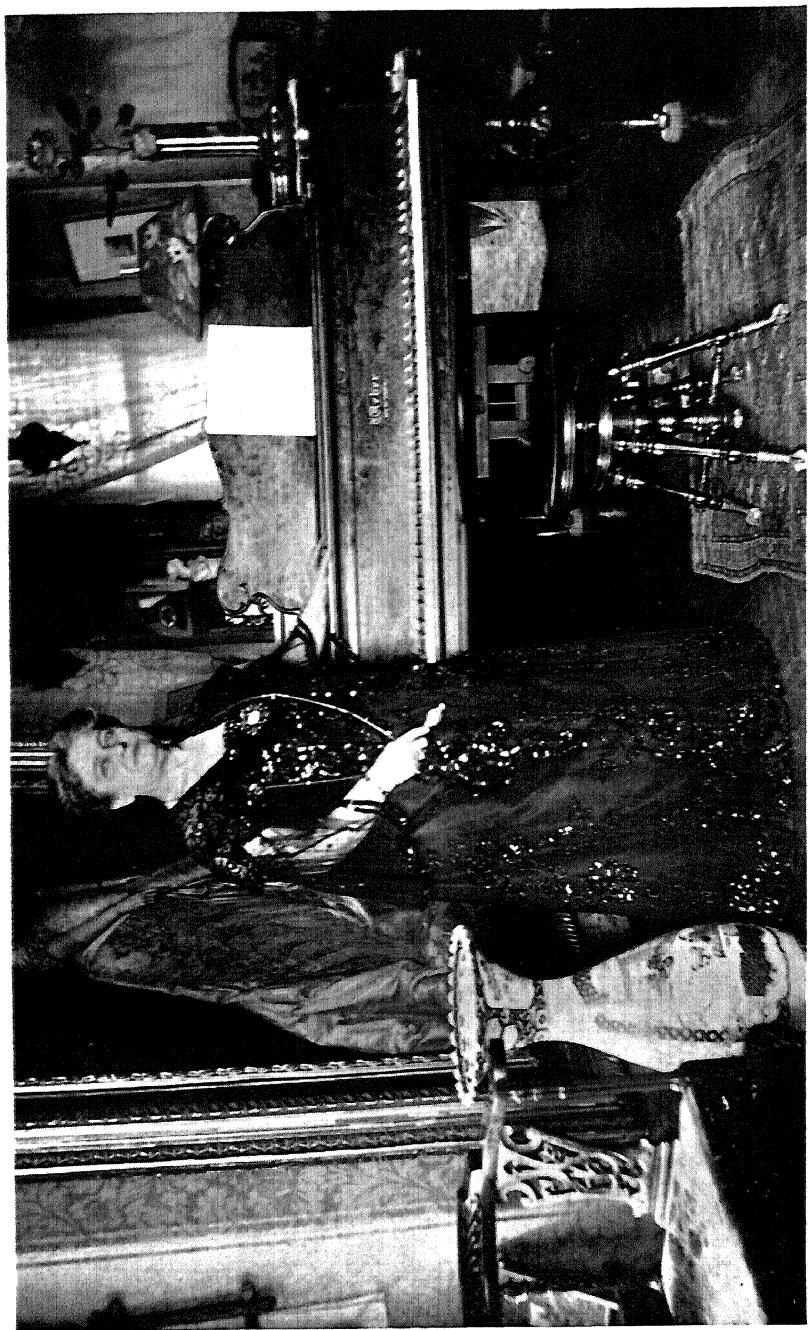
Florence James Adams	Eleonora de Cisneros
Frances Alda	Clara Clemens
Pasquale Amato	Ada Crossley
Adriano Ariani	Charles Dalmore
Regina Arta	Giuseppe DeLuca
Harold Bauer	Clementine DeVere (Sapiro)
Mrs. H. H. A. Beach	Pauline Donalda
Jadwiga Bendovna	Dula Rae Drake
Carrie Bridewell Benedict	Magdeleine Du Carp
Mrs. Egbert J. Benedict	Sydney Dyke
Felici Bernetta	Emma Eames
Anton Bilotti	Reba Cornett Emory
David Bispham	Sarah J. Farmer
Lillian Blauvelt	Dirk Foch
Alessandro Bonci	Ossip Gabrilowitch
Mrs. Ole Bull	Johanna Gadski
Olea Bull	Paolo Gallico
Thuel Burnham	Amelita Galli-Curci
Cleofonte Campanini	Mary Garden
Teresa Carreño	Lady Scott Gatty
Annie Louise Cary	Etelka Gerster
Marquis de Castlemond	Jeanne Gordon
M. Chadal	Percy Grainger

Mrs. William Houston Green	Tamaki Miura
Edwina Booth Grossman	Helena Modjeska
Inez Barbour Hadley	Herbine Mock
Henry Hadley	Berta Morena
Estelle Harris	Signor Mugnoz
Alexander Heinemann	Marguerite Namara
Frieda Hempel	Lillian Nordica
George Henschel	Jane Noria
Reinhold Herman	Okakura-Kakuzo
Hishida Shunso	Bogea Oumiross
Joseph Holman	Emeline Pankhurst
Louise Homer	Christabel Pankhurst
Sidney Homer	Mrs. Theodore Parsons
Mrs. James Jackson	Kathleen Parlow
Adelaide Johnson	Count Byron Kuhan de Prorok
Jeanne Jomelli	Her Highness Mazli Rafinga of Janjira
Clara Louise Kellogg	Marie Rappold
Mr. & Mrs. Edgar Stillman Kelly	Duke and Duchess de Richelieu
Alice J. Kenney	Rokkaku Shisui
Grace Kerns	Vassily Safonov
Takuma Kuroda	Homer Samuels
Liza Lehmann	Romulado Sapiro
Joseph Lhevinne	Swami Saradananda
Pauline Arnoux MacArthur	Ada Sassoli
Mrs. Edward A. MacDowell	Josephine Schaffer
Francis Macmillen	Marcella Sembrich
Prof. P. A. Maignen	Leo Slezak
Blanche Marchesi	Albert Spaulding
Edwin Markham	Oley Speaks
Julia Marlowe	Ella Spravaka
Giovanni Martinelli	Helen Stanley
Count & Countess Massiglia	Albert Stoessel
Victor Maurel	Mrs. Niessen-Stone
Nellie Melba	

Susan Strong	Swami Vivekananda
Marguerita Sylva	Harriet Ware
Rabindranath Tagore	Enid Watkins
Martha Henry Timothy	Marta Wittkowska
Minnie Tracey	Wolff-Parlaghy
Yvonne de Treville	Yokoyama Taikan

Having come under the spell of Europe again, in 1898, Emma Thursby journeyed there eight more times, visiting England, France, and Italy, before the World War, in 1914, made European travel no longer possible. In 1901, 1908, 1912, and 1914 she visited Greenacre to devote her influence and energy to that cause in which her interest remained always real and strong. In the spring of 1903 she journeyed with her friend, Mrs. Ole Bull, to Japan, where she was joined by her sister Ina after Mrs. Bull's departure for India. The five-month sojourn in Japan was a happy one, for as guests of Okakura-Kakuzo, the eminent Japanese archaeologist, art critic, and author, and his charming wife, the Thursbys were given opportunity to know Japanese culture as few Occidentals can ever know it. The influential Baron Chinda also contributed to the pleasures of their visit; but it was Okakura-Kakuzo who taught them an affection for the Japanese people that always lived with them. Proceeding from Japan to China, they visited Tientsin, where Emma Thursby was persuaded to give a concert at Gordon Hall on the 5th of October. Here she was acclaimed in a program of songs some of which were doubtless having one of their rare auditions in the Orient:

Nymphes et Sylvains . . . . .	Bemberg
My Mother Bids Me Bind My Hair . . . . .	Haydn
Snow Flakes . . . . .	Cowen
Keine Sorg'um den Weg . . . . .	Raff
In der Märznacht . . . . .	Taubert
Deh Vieni non tardar . . . . .	Mozart
Jeg Elsker Dig . . . . .	Grieg



EMMA THURSBY IN HER APARTMENT IN NEW YORK, ABOUT 1910

*Courtesy of Times Wire World Photos*

EMMA THURSBY IN HER APARTMENT IN NEW YORK, FEBRUARY 1927



God Morgen . . . . .	. . . . . Grieg
Solveigs Sang . . . . .	. . . . . Grieg
Ave Maria . . . . .	. . . . . Gounod

In the winter of 1904 Emma and Ina Thursby extended the hospitality of their home to Okakura-Kakuzo, who had come to America to establish a department of oriental art at the Boston Museum of Fine Arts, and his friends, Yokoyama Taikan, Hishida Shunso, and Rokkaku Shisui, all artists of eminence in Japan. Many of the paintings of these artists found their way into New York homes through an exhibition and sale arranged by Ina Thursby at this time. Influences of the visit of Okakura-Kakuzo and his friends were even felt the following summer at Greenacre, when Mrs. Ole Bull and Emma Thursby arranged a Japanese fête.

No record of the life of Emma Thursby would be complete without further mention of that almost human member of the Thursby household, "Mynah," who died in January, 1899. For ten years "Mynah" had been a very real companion, whose prowess had astounded the elders and thrilled all children. That "Mynah" was no ordinary bird was demonstrated in the many newspaper columns devoted to his unusual accomplishments at the time of his death. Dozens of letters of condolence came to the Thursbys from those who had met "Mynah." "To one who had not seen evidences of his nature," wrote Sarah Farmer, "it would seem almost incredible to listen to the stories his friends tell, but we know their truth. The loveliness of his disposition and the beauty of his voice are beyond comparison. These he cannot lose nor can you. 'In Fields Elysian' you will find him again and he will not cry so pitifully then — 'I want to get out — I'll come right back.' He touched a tender chord in every heart wherever he went and he made the world (especially of little children) brighter for his being in it."

When Emma Thursby, in December 1918, lost an amulet that had been presented to her by her teacher, Mme Ruders-

dorff, she lost one of the most prized possessions of her life, one that for many years had been indispensable to every costume. The amulet, a large Greek cross mounted with a turquoise, had been presented by the Czar of Russia, Alexander II, to Therese Tietjens, who, in turn, had presented it to Mme Rudersdorff with the understanding that it should go to the one whom Mme Rudersdorff believed to be the most gifted singer of the day. Great had been the speculation over the next recipient of the amulet, and disappointment in its loss was widespread.

It may be said that Emma Thursby had no declining years. Enjoying almost superhuman energy, she crowded each day with responsibilities and engagements that would have exhausted and confounded any lesser and younger mortal. Indomitable in her determination to carry on, whatever the tragedy or sorrow that entered her life, she became reconciled to death's advances when they struck deeply in her heart. The death of her dearest friend, Mrs. Ole Bull, in January, 1911, she accepted with fortitude. When her brother, John, for so many years a faithful aid in the home, though suffering from poor health since childhood, passed away in September, 1918, she grieved, but thanked God for his deliverance. At seventy-five she still lived for tomorrow, thankful for today.

Journeying to Europe in the summer of 1923 with her sister Ina, she revelled one last time in memories of her career, but life was still made up of doing rather than remembering, and she was anxious to return to her teaching and the forthcoming season of receptions. The New Year, 1924, brought the greatest challenge of her life, a paralytic attack, leaving her left side paralyzed. But she gave little time to recuperation, and soon she was doing and planning as if there had been no challenge. For seven long years she lived with the will to do and doing. They were years of great strain upon the household, which her sister Ina met with characteristic love and devotion. And

Kutaro Nishioi, a young Japanese she had engaged as house-keeper in 1919, stood by heroically, renouncing fatigue and every personal need, that he might help preserve that life he had learned to revere.

Eighty-six years had passed. The opera and concert season of 1930-1931 was at an end. Despite her handicaps, Emma Thursby saw and heard. The Metropolitan Opera House and Carnegie Hall noted her regular presence. How could she forsake them? They were her children; she had seen them built, had known their glories. July came, and she dreamed of Europe, or perhaps some friendly beach where she could bathe in a sea of eternal youth. On July 2nd she went to sleep, and on July 4th, appropriately to the day, she gained her freedom.

For those who gathered at 34 Gramercy Park on July 7th to pay last homage, Emma Thursby still lived in some indefinable way. The Reverend Dr. J. Elmer Frasee of Plymouth Church officiated at the funeral services, during which Reba Cornett Emory sang "Nearer, my God, to Thee" and "Crossing the Bar," and the Duchess de Richelieu sang Gounod's "Ave Maria" to the violin accompaniment of Dora Becker Shaffer, who thereafter played Ernst's "Élégie." "This is the beginning," said Richard Gipson in the eulogy, for Emma Thursby, the "American Nightingale," had simply flown away.

*CHRONOLOGY OF EMMA THURSBY'S  
CONCERT APPEARANCES*



The following chronology has been compiled from programs, newspapers, and the diaries of Emma Thursby. Her appearances as a church soloist in the eleven-year period ending April 29, 1877, are not listed, but they would doubtless average two each Sunday in a forty-week year. In the period prior to 1868 there are some omissions of concert appearances, due to the fact that in this period there are no diaries or programs to guide the author. Concert designations used are taken from programs or newspaper accounts, save in the few cases where the only records of concerts are to be found in diaries. (A.M.) and (M) indicate morning and afternoon concerts respectively. All other concerts are evening concerts.

1855

- Apr. 12. Brooklyn, N. Y., Flatbush, Miss E. N. Duryee's School. Music by a Few Young Ladies
- Oct. 11. Brooklyn, N. Y., Flatbush, Miss E. N. Duryee's School. Music by a Few Young Ladies

1864

- June 9. Brooklyn, N. Y., Fourth Street Reformed Dutch Church. Concert

1865

- New York, N. Y., New York Harmonic Society Soirée

1866

- Jan. 3. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Grand Organ and Vocal Concert  
Feb. 21. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Concert  
June 11. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Concert

1867

- Jan. 22. Brooklyn, N. Y., Steinway Hall. Harmonic Society. Benefit for Mr. Wm. Wild, Librarian  
28. Brooklyn, N. Y., New England Congregational Church. Concert  
Mar. 6. Brooklyn, N. Y., New England Congregational Church. Concert  
May 9. Brooklyn, N. Y., Ross Street Presbyterian Church Chapel. Concert  
23. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Sunday School Concert  
29. Brooklyn, N. Y., Ross Street Presbyterian Church Chapel. Testimonial Concert to Emma C. Thursby

1868

- Jan. 15. Brooklyn, N. Y., First Concert Brooklyn Musical Association  
30. Oratorio of David  
Feb. 5. New York, N. Y., West 23rd Street Presbyterian Church. Complimentary Concert to J. C. Devoy  
6. Mrs. Reid's Concert  
18. Mrs. Johnson's Concert  
19. Brooklyn, N. Y., South Fourth Street Presbyterian Church. Concert  
25. New York, N. Y., Dr. Rogers' Reformed Church, 21st Street and 5th Avenue. Concert  
Mar. 12. Brooklyn, N. Y., New England Congregational Church. Concert of English Music by Brooklyn Musical Association  
13. New York, N. Y., Spring Street Church. Concert by Thursby and Morgan  
Apr. 15. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Brooklyn Musical Association. The *Creation*  
May 11. Orange, N. J., Central Hall. Orange Choral Union  
27. Brooklyn, N. Y., South Ninth Street Congregational Church. Fourth Public Rehearsal, Brooklyn Musical Association  
June 1. Orange N. J., Library Hall. Complimentary Concert to Mr. Theo. F. Seward by Orange Choral Union  
15. Brooklyn, N. Y., Plymouth Church. Grand Floral Concert  
Oct. 19. Brooklyn, N. Y., St. John's Church. Sociable  
29. Orange, N. J., Orange Choral Union  
Nov. 18. Brooklyn, N. Y., Plymouth Church. Annual Festival of Sunday School  
Dec. 2. Brooklyn, N. Y., Plymouth Bethel. Concert  
7. Brooklyn, N. Y., Public School 26. Classical Concert of Select Quartette  
16. Brooklyn, N. Y., M. E. Tabernacle. Complimentary Concert to Mary H. Hindle  
21. Brooklyn, N. Y., Public School 26. Concert

1869

- Jan. 13. Brooklyn, N. Y., New England Congregational Church. Concert
- 27. Brooklyn, N. Y., South Fourth and Sixth Street Church. Concert for Relief Fund of Post Mansfield, No. 35, G.A.R.
- Feb. 4. Brooklyn, N. Y., Musical Association. *Stabat Mater*
- Mar. 10. Brooklyn, N. Y., St. John's M. E. Church. Brooklyn Musical Association
- Apr. 28. Brooklyn, N. Y., Adelphi Hall. Concert
- May 27. Brooklyn, N. Y., Plymouth Church. Testimonial Concert to Matilda E. Toedt
- June 21. Brooklyn, N. Y., Plymouth Church. Second Annual Floral Concert
- July 17. Rockaway, N. Y. Concert
- Nov. 11. Brooklyn, N. Y., Plymouth Church. Sunday School Annual Festival
- 25. Brooklyn, N. Y., Lee Avenue Reformed Dutch Church. Grand Concert
- 26. New York, N. Y., 76 East 9th Street. First Informal Rehearsal by Pupils of Julius E. Meyer
- Dec. 7. Newton, N. J., Rinker's Hall. C. H. Oakes' Concert
- 16. Brooklyn, N. Y., Plymouth Church. Testimonial Concert to Emma C. Thursby
- 20. Brooklyn, N. Y., Unitarian Chapel, Clinton and Congress Streets. Second Informal Rehearsal by Pupils of J. E. Meyer
- 22. Brooklyn, N. Y., New England Congregational Church. Benefit of Destitute Families of Soldiers and Sailors, Post Mansfield, No. 35, G.A.R.

1870

- Feb. 14. Brooklyn, N. Y., Young Men's Christian Association. Music by Pupils of J. E. Meyer
- 18. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Sixth Social Entertainment, Young People's Association
- Mar. 15. New York, N. Y., Association Hall. Testimonial Concert to Prof. J. E. Meyer by his Pupils
- Apr. 21. New York, N. Y., Steinway Hall. Glees and Madrigals, In Aid of the Wilson Mission
- 26. Rutherford, N. J., First Presbyterian Church. Concert of Rutherford Park Musical Association
- May 5. New York, N. Y., Steinway Hall. Glees and Madrigals, In Aid of the Wilson Mission
- 19. New York, N. Y., Steinway Hall. Glees and Madrigals, In Aid of the Wilson Mission
- 28. Brooklyn, N. Y., Plymouth Church. 50th Organ Concert
- June 9. Brooklyn, N. Y., Plymouth Church. Floral Concert of Glees and Madrigals
- Aug. 25. East Rockaway, N. Y., Congregational Church. Vocal Concert
- Nov. 4. New York, N. Y., 358 West 30th St., Residence of Mrs. Cummings H. Tucker. Parlor Concert in Aid of North Presbyterian Church
- 9. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Entertainment
- 12. Brooklyn, N. Y., Brooklyn Tabernacle. Sixth Popular Concert
- 26. Brooklyn, N. Y., St. John's M. E. Church. Saturday Concert

1870

- Nov. 28. Brooklyn, N. Y., St. John's M. E. Church. Musical and Social Reunion,  
Young People's Association  
30. Portland, Me., City Hall. M. L. A. Entertainments  
Dec. 6. New York, N. Y., Central Presbyterian Church Chapel. Grand Concert,  
Benefit of the Sabbath School  
7. Brooklyn, N. Y., Plymouth Bethel. Grand Concert  
15. New York, N. Y., Steinway Hall. Vocal Society of N. Y. Glees and Madrigals  
17. New York, N. Y., Association Hall. Wm. J. Hill's Grand Concert  
23. New York, N. Y., Chickering Hall. Master Oliver B. Goldsmith's Shakespearean Soirée  
27. Brooklyn, N. Y., St. John's M. E. Church. Annual Festival  
30. Brooklyn, N. Y., Old Bushwick Reformed Dutch Church. Sunday School  
Grand Concert

1871

- Jan. 11. Brooklyn, N. Y., Tabernacle. Grand Concert  
Feb. 9. New York, N. Y., Steinway Hall. Vocal Society of N. Y.  
20. Brooklyn, N. Y., Continental Hall. Concert  
Mar. 15. Albany, N. Y., Emmanuel Baptist Church. Organ Concert  
Apr. 4. New York, N. Y., Steinway Hall. Master Oliver B. Goldsmith's Shakespearean Soirée  
5. New York, N. Y., Y.M.C.A. Hall. Anniversary Meeting, Working Women's Protective Union  
6. New York, N. Y., Steinway Hall. Vocal Society of N. Y. Glees and Madrigals  
12. Brooklyn, N. Y., Plymouth Church. Young People's Sociable  
15. Brooklyn, N. Y., Plymouth Church. 7<sup>th</sup> Organ Concert  
17. Brooklyn, N. Y., Puritan Church. Grand Concert  
June 1. New York, N. Y., Steinway Hall. Vocal Society of N. Y.  
Aug. 30. Hudson, N. Y., City Hall. Complimentary Concert to Emma Thursby  
Sept. 6. Potsdam, N. Y., Musical Institute. Grand Concert  
8. Potsdam, N. Y., Musical Institute. Grand Concert  
Oct. 18. Brooklyn, N. Y., Plymouth Church. Sunday School Festival of the Navy Mission  
23. Brooklyn, N. Y., Home of the Reverend Elbert Porter. 51<sup>st</sup> Anniversary Celebration for Dr. Porter  
Nov. 16. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Concert  
29. Brooklyn, N. Y., Plymouth Bethel. Trinity Glee Club  
Dec. 4. Brooklyn, N. Y., Plymouth Church. Testimonial Concert to Mr. Henry Camp  
25. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Christmas Festival  
28. Brooklyn, N. Y., Ross Street Presbyterian Church. Christmas Festival

1872

- Jan. 11. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Concert for the Y.M.C.A.  
Mar. 11. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Complimentary Concert to Emma Thursby

1872

- Mar. 13. Brooklyn, N. Y., First Methodist Church. Complimentary Concert to Mary H. Hindle  
27. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Lecture  
30. Brooklyn, N. Y., Plymouth Church. Organ Recital  
Apr. 9. New York, N. Y., Adelphi Hall. Concert, Benefit for Baptist Home for the Aged  
11. New York, N. Y., Robinson's Hall. Master Oliver B. Goldsmith's Shakespearean Soirée  
13. New York, N. Y., Robinson's Hall. Master Oliver B. Goldsmith's Shakespearean Soirée (M)  
26. New York, N. Y., Chickering Hall. Von Weber Quartette  
28. Brooklyn, N. Y., Navy Mission of Plymouth Church. Opening Concert  
May 6. Brooklyn, N. Y., First M. E. Church. Complimentary Concert to Miss Rosalie Mass  
7. New York, N. Y., Irving Hall. Mendelssohn Glee Club  
14. Brooklyn, N. Y., Academy of Music. Tableaux Vivants by Ladies of the St. James P. E. Church for Church Charity Foundation  
21. Brooklyn, N. Y., Plymouth Church. Concert, Benefit of Mr. John P. Morgan  
23. Plainfield, N. J., Congregational Church. Plainfield Choral Union  
28. Brooklyn, N. Y., Hyatt Smith's Church. Concert

1873

- June 12. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. June Festival of the Young People's Association  
13. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. June Festival of the Young People's Association  
Nov. 6. Englewood, N. J., Athenaeum. Library Course Concert  
25. Brooklyn, N. Y., Plymouth Church. Complimentary Concert to Emma Thursby  
Dec. 5. New York, N. Y., Irving Hall. Mendelssohn Glee Club  
15. Brooklyn, N. Y., Ross Street Presbyterian Church. Elocutionary and Musical Entertainment by Prof. and Mrs. Walter C. Lyman  
16. Brooklyn, N. Y., Plymouth Church. Testimonial Concert to Mr. Henry Camp

1874

- Jan. 7. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn, Public Rehearsal  
10. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn  
19. Brooklyn, N. Y., First Baptist Church. Concert for Relief of Poor of Greenpoint  
26. Brooklyn, N. Y., South 5th Street. Lecture  
28. Brooklyn, N. Y., Brooklyn Institute. Brooklyn Heights Vocal Society  
29. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Annual Choir Concert  
Feb. 4. Brooklyn, N. Y., Ross Street Presbyterian Church. Concert, In Aid of the Industrial Home and School

1874

- Feb. 6. New York, N. Y., Steinway Hall. Concert, In Aid of the Chapel Fund of Madison Avenue Reformed Church  
20. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Sociable
- Mar. 25. Brooklyn, N. Y., First M. E. Church of Greenpoint. Grand Vocal Concert
- Apr. 6. Jersey City, N. J. Concert  
8. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Complimentary Concert to Miss Wilkinson  
15. Brooklyn, N. Y., First Presbyterian Church. Concert  
16. Brooklyn, N. Y., All Souls' Church. Dedication of New Organ
- May 6. Brooklyn, N. Y., St. James's Church. Concert to Mr. E. J. Fitzhugh  
12. Jersey City, N. J., Hedding M. E. Church. Exhibition of the New Organ  
22. Brooklyn, N. Y., 493 Clinton Avenue, Residence Mrs. Dr. J. B. Elliot. Benefit of Brooklyn Nursery  
28. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Complimentary Concert to Emma Thursby
- June 11. Brooklyn, N. Y., Hanson Place Baptist Church. Benefit of Mrs. T. J. Cook  
23. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Strawberry Festival  
30. Brooklyn, N. Y., Presbyterian Church. Installation
- July 24. Rockville Center, N. Y., First Reformed Church. Concert  
28. Saratoga, N. Y., Grand Union Hotel. First Charity Concert (AM)  
31. Saratoga, N. Y., Baptist Church. Fourth Charity Concert
- Aug. 6. Saratoga, N. Y., Bethesda Church. Organ Exhibition  
10. Saratoga, N. Y., Grand Union Hotel. Grand Concert and Full Dress Ball, Complimentary to Emma Thursby  
22. Saratoga, N. Y., Columbia Hotel. Muscale  
23. Saratoga, N. Y., Columbia Hotel. Muscale
- Oct. 19. Brooklyn, N. Y., Polytechnic Institute. Franklin Literary Society  
30. Brooklyn, N. Y., Hall of Y.M.C.A. Brooklyn Teachers' Association
- Nov. 12. Brooklyn, N. Y., Arcadian Club. Reception  
16. Brooklyn, N. Y., St. John's M. E. Church. Young People's Association  
17. Brooklyn, N. Y., Academy of Music. New York Philharmonic Society  
23. Elizabeth, N. J., Library Hall. Operatic and Ballad Concert  
24. Brooklyn, N. Y., Simpson M. E. Church. Young People's Union  
27. Brooklyn, N. Y., Academy of Music. Gilmore's 22nd Regiment Band
- Dec. 1. Brooklyn, N. Y., The Athenaeum. Testimonial to Miss Augusta Hillman  
5. New York, N. Y., Association Hall. Saturday Afternoon Concerts (M)  
9. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Concert by Mr. F. A. Stearns

1875

- Jan. 14. Stone Ridge, N. Y. Concert and Dance, Benefit of St. Peter's Church  
28. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Second Choral Union Concert  
30. Boston, Mass., Tremont Temple. Gilmore's Band  
31. Boston, Mass., Boston Theater. Gilmore's Band

- Feb. 6. Baltimore, Md., Conservatory of Music. Sixth Peabody Concert  
 8. Washington, D. C., Lincoln Hall. Gilmore's Band  
 9. Baltimore, Md., Academy of Music. Gilmore's Band  
 10. Baltimore, Md., Academy of Music. Gilmore's Band  
 11. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 12. Pittsburgh, Pa., Library Hall. Gilmore's Band  
 13. Cleveland, Ohio, Case Hall. Gilmore's Band  
 14. Detroit, Mich., Opera House. Gilmore's Band  
 15. Chicago, Ill., Union Congregational Church. Gilmore's Band  
 16. Chicago, Ill., McCormick Hall. Gilmore's Band  
 17. St. Louis, Mo., Mercantile Library Hall, Gilmore's Band  
 18. St. Louis, Mo., Mercantile Library Hall. Gilmore's Band  
 21. St. Louis, Mo., De Bar's Grand Opera House. Gilmore's Band  
 22. Terre Haute, Ind., Opera House. Gilmore's Band  
 23. Cincinnati, Ohio, Pike's Opera House. Gilmore's Band  
 24. Cincinnati, Ohio, Pike's Opera House. Gilmore's Band  
 28. Louisville, Ky., Liederkranz Hall. Gilmore's Band
- Mar. 1. Indianapolis, Ind., Academy of Music. Gilmore's Band  
 2. Cincinnati, Ohio, Pike's Opera House. Gilmore's Band
- Apr. 6. Brooklyn, N. Y. St. Cecilia Vocal Society  
 8. Brooklyn, N. Y., Academy of Music. Handel and Haydn Society  
 14. Brooklyn, N. Y., Residence of Mr. and Mrs. Camden C. Dike. Sumter Club,  
     Tenth Anniversary Celebration  
 16. New York, N. Y., Presbyterian Church. Concert in Aid of Children's Educational Relief Association  
 21. Brooklyn, N. Y., Bedford R. D. Church. Miss Wilkinson's Concert  
 22. South Brooklyn, N. Y., Reformed Church. Concert
- May 6. Brooklyn, N. Y., Hanson Place M. E. Church. Concert  
 10. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 11. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 12. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 13. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 14. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 15. Philadelphia, Pa., Academy of Music. Gilmore's Band  
 20. Brooklyn, N. Y., Clinton Avenue Congregational Church. Testimonial by  
     St. Cecilia Vocal Society to E. J. Fitzhugh  
 27. Brooklyn, N. Y., Arcadian Club. Ladies' Reception
- June 3. Brooklyn, N. Y., Simpson M. E. Church. Concert  
 7. New York, N. Y., Church of the Divine Paternity. Testimonial Concert to  
     Emma Thursby  
 16. New York, N. Y., Steamer, "Plymouth Rock." Palette Club Summer Night's  
     Festival  
 24. New York, N. Y., Association Hall. June Reception by the School Teachers'  
     Association of New York City  
 28. Easton, Pa. Opera House. Lafayette College Commencement Concert

1875

- Oct. 5. Brooklyn, N. Y., Brooklyn Tabernacle. Complimentary Concert to Mr. Arbuckle
- 12. Brooklyn, N. Y., North Reformed Church. Grand Concert
- 19. New York, N. Y., Steinway Hall. White-Cervantes Grand Concerts
- 26. New York, N. Y., Steinway Hall. White-Cervantes Grand Concerts
- 27. Orange, N. J., Library Hall. Complimentary Concert to Mr. and Mrs. J. G. Wheeler
- 28. New York, N. Y., Gilmore's Concert Garden. Benefit of Mr. P. S. Gilmore
- 30. New York, N. Y., Gilmore's Concert Garden. Centennial Concert
- Nov. 3. New York, N. Y., Church of the Holy Trinity. 34th Organ Concert
- 9. Brooklyn, N. Y., Academy of Music. Centennial Reception, In Aid of the Brooklyn Maternity
- 17. South Orange, N. J., Library. Grand Concert
- 22. Brooklyn, N. Y., Academy of Music. Grand Musical Soirée for the Benefit of the Sheltering Arms Nursery
- 27. Brooklyn, N. Y., Plymouth Church. 91st Organ Concert
- 29. New York, N. Y., Chickering Hall. Dr. Hans von Bülow's First Musical Soirée
- 30. Brooklyn, N. Y., Academy of Music. Grand Concert of the Handel and Haydn Society of Brooklyn. Benefit of Dr. Leopold Damrosch
- Dec. 1. Brooklyn, N. Y., Clinton Congregational Church. St. Cecilia Vocal Society
- 1. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Grand Vocal, Instrumental and Literary Entertainment for the Benefit of the Congregation Beth Elohim
- 2. Baltimore, Md., Academy of Music. Grand Tableaux and Concert
- 3. Baltimore, Md., Academy of Music. Grand Tableaux and Concert
- 4. Providence, R. I., Music Hall. Franklin Lyceum Entertainment
- 5. Boston, Mass., Boston Theatre. Gilmore's Band
- 6. Portland, Me. Gilmore's Band
- 7. Boston, Mass., Music Hall. Gilmore's Band
- 8. Springfield, Mass., City Hall. Gilmore's Band
- 9. Hartford, Conn., Robert's Opera House. Gilmore's Band
- 10. New Haven, Conn., Music Hall. Gilmore's Band
- 14. Elmira, N. Y. Gilmore's Band
- 16. New York, N. Y., 48th St. between 6th Ave. and 7th Ave. Anthem Memorial
- 17. New York, N. Y., Musical Entertainment, In Aid of the Building Fund of the Y.L.C.A.
- 18. New York, N. Y., Steinway Hall. School Teachers' Association Reception
- 21. New Bedford, Mass., Lyceum. Boston Philharmonic Club
- 22. Brooklyn, N. Y., Lafayette Presbyterian Church. Concert
- 23. Philadelphia, Pa., Musical Fund Hall. First Concert of the Vocal Union of Philadelphia
- 27. New York, N. Y., Steinway Hall. Oratorio. Society of N. Y. The *Messiah*
- 28. Philadelphia, Pa., Academy of Music. The Cecilian. The *Messiah*
- 30. Brooklyn, N. Y., Academy of Music. Second Concert of Handel and Haydn Society

- Jan. 6. Boston, Mass., Music Hall. Harvard Musical Association. Symphony Concert  
 8. Baltimore, Md., Conservatory of Music. Peabody Institute Concert  
 11. Brooklyn, N. Y., East Reformed Church. Durege's Concert  
 15. Brooklyn, N. Y., Academy of Music. Philharmonic Society  
 20. Brooklyn, N. Y., Moravian Church. Classical Concert  
 25. Meriden, Conn., City Hall. Theo. Thomas' Orchestra  
 26. Boston, Mass., Music Hall. Theo. Thomas' Orchestra  
 27. Fitchburg, Mass. Theo. Thomas' Orchestra  
 28. Providence, R. I., Music Hall. Theo. Thomas' Orchestra  
 29. Boston, Mass., Music Hall. Theo. Thomas' Orchestra (M)
- Feb. 1. Brooklyn, N. Y., East Reformed Church. Durege's Concert  
 8. New York, N. Y., Chickering Hall. Mendelssohn Glee Club  
 16. Brooklyn, N. Y., Bartlett Kinder Symphony  
 21. Philadelphia, Pa. Theo. Thomas' Orchestra  
 25. New London, Conn., Lawrence Hall. Gilmore's Band  
 28. Worcester, Mass., Mechanics' Hall. Gilmore's Band  
 29. Boston, Mass., Music Hall. Harvard Musical Association Symphony Rehearsal (M)  
 29. Providence, R. I., Music Hall. D. W. Reeve's Benefit with Gilmore's Band
- Mar. 2. Boston, Mass., Music Hall, Harvard Musical Association. Symphony Concert  
 8. Easton, Pa. Concert  
 16. Easton, Pa., Opera House. Concert  
 18. Baltimore, Md., Conservatory of Music. Peabody Institute Concert  
 23. New York, N. Y., Steinway Hall. Theo. Thomas' Orchestra. Public Rehearsal  
 24. New York, N. Y., 122 East 19th Street. Concert, Benefit for Chapin Home  
 25. New York, N. Y., Steinway Hall. Theo. Thomas' Orchestra  
 27. Brooklyn, N. Y., Academy of Music. Concert.  
 28. Philadelphia, Pa., Academy of Music. Theo. Thomas' Orchestra  
 29. Lancaster, Pa., Fulton Hall. Theo. Thomas' Orchestra  
 30. Brooklyn, N. Y., Clinton Avenue Congregational Church. St. Cecilia Vocal Society
- Apr. 3. Buffalo, N. Y., St. James' Hall. Gilmore's Band  
 4. Detroit, Mich. Gilmore's Band  
 5. Detroit, Mich. Gilmore's Band  
 6. Chicago, Ill., McCormick Hall. Gilmore's Band  
 7. Chicago, Ill., McCormick Hall. Gilmore's Band  
 9. Omaha, Neb., Academy of Music. Gilmore's Band  
 12. Salt Lake City, Utah, Salt Lake Theater. Gilmore's Band  
 13. Salt Lake City, Utah, The Tabernacle. Gilmore's Band (M)  
 17. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 18. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 19. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 20. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 21. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band

- Apr. 22. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band (M)  
 22. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 23. San Francisco, Cal., Woodward's Garden. Benefit, Gilmore's Band (M)  
 23. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 24. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 25. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 26. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band (M)  
 26. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 27. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 28. Oakland, Cal. Gilmore's Band (M)  
 28. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band  
 29. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band. Benefit for Emma Thursby (M)  
 29. San Francisco, Cal., Mechanics' Pavilion. Gilmore's Band. Farewell, Benefit for Sisters of Charity
- May 5. Chicago, Ill., Exposition Building. Gilmore's Band  
 6. Chicago, Ill., Exposition Building. Gilmore's Band (M)  
 6. Chicago, Ill., Exposition Building. Gilmore's Band  
 7. Detroit, Mich., Opera House. Gilmore's Band  
 12. Philadelphia, Pa., Musical Fund Hall. Vocal Union Concert  
 29. Brooklyn, N. Y., Bedford Avenue Reformed Church. Benefit, Open Air Concerts  
 31. Brooklyn, N. Y., Clinton Avenue Congregational Church. St. Cecilia Vocal Society
- June 12. New York, N. Y., Chickering Hall. Concert  
 13. New York, N. Y., Broadway Tabernacle. Festival  
 23. Orange, N. J., Concert
- July 11. New York, N. Y., Buckingham Hotel. Concert for the Emperor and Empress of Brazil
- Aug. 30. Hudson, Mass., Town Hall. Testimonial Concert to Mme Rudersdorff
- Sept. 13. Marlboro, Mass., Town Hall. Concert
- Oct. 9. Clinton, Mass., Town Hall. Concert  
 30. Philadelphia, Pa., Memorial Baptist Church. Concert
- Nov. 2. Philadelphia, Pa., Academy of Music. Theo. Thomas' Orchestra (M)  
 3. Philadelphia, Pa., Academy of Music. Theo. Thomas' Orchestra  
 4. Philadelphia, Pa., Academy of Music. Theo. Thomas' Orchestra  
 11. New York, N. Y., Steinway Hall. Schmelz Symphony Concert  
 13. Brooklyn, N. Y., Academy of Music. Twain and Thursby Combination  
 14. Boston, Mass., Music Hall, Redpath Lyceum. Ole Bull and Thursby  
 15. Portland, Me., City Hall. Concert  
 18. Boston, Mass., Music Hall. Theo. Thomas' Orchestra (M)  
 20. New Bedford, Mass. Concert with Mendelssohn Quintette Club  
 21. Boston, Mass., Music Hall. Redpath Lyceum, Twain and Thursby  
 22. Fall River, Mass., Academy of Music. Redpath Lyceum, Ole Bull and Emma Thursby

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- Nov. 23. Chelsea, Mass., Academy of Music. Redpath Lyceum, Twain and Thursby
  - 24. Providence, R. I., Music Hall. Twain and Thursby Combination
  - 27. New York, N. Y., Academy of Music. Theo. Thomas' Orchestra
  - 28. Brooklyn, N. Y., Middle Reformed Church. Concert
  - 29. New York, N. Y., Academy of Music. Theo. Thomas' Orchestra
  - 30. Brooklyn, N. Y., Plymouth Church, Charity Concert for Reformed Men's Home
- Dec. 1. New York, N. Y., Academy of Music. Theo. Thomas' Orchestra
  - 2. New York, N. Y., Steinway Hall. Theo. Thomas' Orchestra
  - 5. Chicago, Ill., McCormick Hall. Apollo Club
  - 7. Chicago, Ill., McCormick Hall. Apollo Club
  - 13. Brooklyn, N. Y. St. Cecilia Vocal Society
  - 14. New York, N. Y. Mr. Reid's Concert
  - 18. Orange, N. J. Concert

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- Jan. 5. Staten Island, N. Y., Association Hall. Philharmonic Society of Staten Island
  - 9. Brooklyn, N. Y., Academy of Music. Handel and Haydn Society of Brooklyn
  - 11. New York, N. Y., Chickering Hall. Testimonial Concert to Emma Thursby
  - 18. Providence, R. I. Reeve's Concert
  - 19. Brooklyn, N. Y., Academy of Music. Brooklyn Philharmonic Society. Public Rehearsal
  - 20. Brooklyn, N. Y., Academy of Music. Brooklyn Philharmonic Society
  - 22. New York, N. Y., St. James' M. E. Church. Musical and Literary Entertainment
  - 24. Brooklyn, N. Y., Classon Avenue Presbyterian Church. Concert, Emma Thursby and Munich Sextette
  - 29. New York, N. Y., Steinway Hall. Grand Concert in Aid of the Hospital for Treatment and Cure of Chronic Diseases
  - 30. New York, N. Y. Harlem Concert
- Feb. 1. New York, N. Y., Academy of Music. Entertainment, Benefit of the Nursery and Child's Hospital
  - 10. New York, N. Y., Steinway Hall. Concert, In Aid of Relief Fund of the Epiphany Guild
  - 12. Newark, N. J. Concert
  - 13. Brooklyn, N. Y., Hanson Place M. E. Church. Concert, In Aid of the Brooklyn Nursery
  - 15. Princeton, N. J., Second Presbyterian Church. Concert, Emma Thursby, Matthew Arbuckle and Princeton Glee Club
- Mar. 8. New York, N. Y., Steinway Hall. Thomas Symphony Concert. Public Rehearsal
  - 10. New York, N. Y., Steinway Hall. Thomas Symphony Concert
  - 14. Cincinnati, Ohio, Pike's Music Hall. Ole Bull Concert
  - 16. Cincinnati, Ohio, Pike's Music Hall. Ole Bull Concert
  - 17. Louisville, Ky., Library Hall. Ole Bull Concert
  - 20. St. Louis, Mo., Mercantile Library Hall. Ole Bull Concert

- Mar. 21. St. Louis, Mo., Mercantile Library Hall. Ole Bull Concert  
 23. Chicago, Ill., McCormick Hall. Ole Bull Concert  
 24. Chicago, Ill., McCormick Hall. Ole Bull Concert (M)  
 27. Milwaukee, Wis., Academy of Music. Ole Bull Concert
- Apr. 1. Boston, Mass., Boston Music Hall. Handel and Haydn Society. Oratorio, *Joshua*  
 4. New York, N. Y., Steinway Hall. Telephone Concert  
 11. New York, N. Y., Steinway Hall. Ole Bull Farewell Concert  
 13. Philadelphia, Pa., Academy of Music. Telephone Concert  
 14. Philadelphia, Pa., Academy of Music. Telephone Concert (M)  
 17. New York, N. Y., Mendelssohn Glee Club  
 19. New York, N. Y., Steinway Hall. New York Oratorio Society. The *Creation*  
 24. Albany, N. Y. Ole Bull Concert  
 25. Poughkeepsie, N. Y., Opera House. Concert  
 28. Boston, Mass., Union Hall. Concert of Mme Rudersdorff's Pupils
- May 4. Newark, N. J., Institute Hall. Concert, In Aid of Home for the Friendless  
 5. Philadelphia, Pa., Academy of Music. Ole Bull Concert  
 7. Philadelphia, Pa., Academy of Music. Ole Bull Concert (M)  
 10. Brooklyn, N. Y., Academy of Music. Handel and Haydn Society  
 11. New York, N. Y., Booth's Theater. Testimonial Concert to Ole Bull  
 17. Boston, Mass., Music Hall. Handel and Haydn Society Festival (M)  
 17. Boston, Mass., Music Hall. Handel and Haydn Society Festival  
 19. Boston, Mass., Music Hall. Handel and Haydn Society Festival (M)  
 20. Boston, Mass., Music Hall. Handel and Haydn Society Festival
- June 1. Montreal, Canada, Victoria Skating Rink. Concert under Dr. MacLagan  
 20. Boston, Mass., The Tabernacle. Handel and Haydn Society. "The Messiah"
- Aug. 29. Philadelphia, Pa., Main Building of Centennial Exposition. Concert
- Sept. 21. Morristown, N. J. Thursby Concert  
 26. Philadelphia, Pa. Concert
- Oct. 11. New York, N. Y., Gilmore's Garden. Gilmore's Benefit  
 17. Providence, R. I., Music Hall. Franklin Lyceum  
 19. Hudson, N. Y., City Hall. Thursby Concert  
 20. Stapleton, N. Y., German Club Rooms. Benefit of the Staten Island Cricket and Baseball Club  
 24. Utica, N. Y., Opera House. Theo. Thomas' Orchestra  
 25. Syracuse, N. Y., Wieting Opera House. Theo. Thomas' Orchestra  
 26. Albany, N. Y., Tweddle Hall. Theo. Thomas' Orchestra  
 27. Troy, N. Y. Theo. Thomas' Orchestra  
 29. New York, N. Y., Academy of Music. Thursby Concert
- Nov. 1. Boston, Mass., Music Hall. Thursby Concert  
 5. Milwaukee, Wis., Academy of Music. Thursby, Rivé-King Concert  
 8. St. Louis, Mo., Hall of Chamber of Commerce. Oratorio Society  
 12. Chicago, Ill., McCormick Hall. Rivé-King Testimonial  
 14. Cincinnati, Ohio, Pike's Opera House. Rivé-King Testimonial  
 16. Columbus, Ohio. Rivé-King Concert

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- Nov. 19. Brooklyn, N. Y., Academy of Music. Emma C. Thursby Testimonial  
20. New York, N. Y., Steinway Hall. Concert  
22. Baltimore, Md., Academy of Music. Thursby Concert Co.  
23. Baltimore, Md., Academy of Music. Thursby Concert Co.  
26. Washington, D. C., Lincoln Hall. Thursby Concert Co.  
27. Washington, D. C., Lincoln Hall. Thursby Concert Co.  
28. Washington, D. C., The White House. Reception and Musicale given by  
President and Mrs. Hayes in honor of Emma Thursby  
30. Philadelphia, Pa., Academy of Music. Thursby Concert Co.
- Dec. 3. Newark, N. J., New Institute Hall. Thursby Concert Co.  
4. Jersey City, N. J., Tabernacle. Thursby Concert Co.  
5. Paterson, N. J. Concert  
7. Boston, Mass., Boston Music Hall. Thursby Concert Co.  
8. Worcester, Mass., Mechanics' Hall. Thursby Concert Co.  
10. Lowell, Mass. Concert  
12. Buffalo, N. Y., St. James' Hall. Thursby Concert Co.  
13. Utica, N. Y., Opera House. Thursby Concert Co.  
15. Rochester, N. Y. Concert  
17. Elmira, N. Y., Opera House. Thursby Concert Co.  
18. Ithaca, N. Y., Wilgus Opera House. Thursby Concert Co.  
19. Binghamton, N. Y., Academy of Music. Thursby Concert Co.  
23. Boston, Mass., Boston Music Hall. Handel and Haydn Society.  
25. Boston, Mass., Boston Music Hall. Handel and Haydn Society. The *Messiah*  
27. New York, N. Y., Chickering Hall. Concert, Benefit of the Industrial School  
28. Staten Island, N. Y. Concert  
29. New York, N. Y. Steinway Hall. New York Oratorio Society. The *Messiah*

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- Jan. 1. Boston, Mass., Music Hall. Thursby Concert  
2. New Haven, Conn., Music Hall. Grand Concert  
4. Boston, Mass., Music Hall. Thursby Concert  
7. Jersey City, N. J., Opera House. Thursby Concert  
8. Paterson, N. J., Opera House. Thursby Concert  
14. Pittsburgh, Pa., Fifth Avenue Lyceum. Thursby Concert  
16. Brooklyn, N. Y., Academy of Music. Grand Combination Concert  
17. New York, N. Y., Chickering Hall. Vocal Union of N. Y.  
18. New York, N. Y., Chickering Hall. Charity Concert  
28. Morristown, N. J., Lyceum Hall. Thursby Concert  
29. Princeton, N. J. Thursby Concert  
30. Orange, N. J., Library Hall. Thursby Concert  
31. Philadelphia, Pa., Academy of Music. Thursby Concert
- Feb. 2. Philadelphia, Pa., Academy of Music. Thursby Concert (M)  
4. Washington, D. C., Lincoln Hall. Thursby Concert  
5. Richmond, Va., Mozart Hall. Thursby Concert  
6. Richmond, Va., Mozart Hall. Thursby Concert (M)

- Feb. 8. Norfolk, Va., Opera House. Thursby Concert  
 11. Wilmington, Del., Grand Opera House. Thursby Concert  
 12. Camden, N. J. Thursby Concert  
 13. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn.  
     Public Rehearsal  
 16. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn  
 18. Stamford, Conn., Town Hall. Thursby Concert  
 19. New York, N. Y., St. Paul's M. E. Church. Young Men's Union  
 20. Brooklyn, N. Y., Classon Avenue Presbyterian Church. Thursby Concert  
 22. Bridgeport, Conn., Hawes Opera House. Thursby Concert  
 25. Buffalo, N. Y., St. James Hall. Thursby Concert  
 27. Toronto, Canada, Shaftesbury Hall. Thursby Concert  
 28. Hamilton, Canada, Mechanics Hall. Thursby Concert
- Mar. 1. St. Catherine's, Canada. Thursby Concert  
 4. Rochester, N. Y., Corinthian Hall. Thursby Concert  
 5. Syracuse, N. Y., Park Opera House. Thursby Concert  
 6. Auburn, N. Y. Thursby Concert  
 7. Ithaca, N. Y., Wilgus Opera House. Thursby Concert  
 8. Binghamton, N. Y., Academy of Music. Thursby Concert  
 11. Meadville, Pa. Thursby Concert  
 12. Erie, Pa., Opera House. Thursby Concert  
 13. Cleveland, Ohio, Case Hall. Thursby Concert  
 14. Toledo, Ohio, Opera House. Thursby Concert  
 15. Detroit, Mich., Detroit Opera House. Thursby Concert  
 16. Detroit, Mich., Detroit Opera House. Thursby Concert (M)  
 18. Kalamazoo, Mich. Thursby Concert  
 19. Chicago, Ill., McCormick Hall. Thursby Concert  
 20. Aurora, Ill., Opera House. Thursby Concert  
 21. Chicago, Ill., McCormick Hall. Beethoven Society  
 22. Milwaukee, Wis., Academy of Music. Thursby Concert  
 23. Chicago, Ill., McCormick Hall. Thursby Concert  
 27. St. Louis, Mo., Mercantile Library Hall. Thursby Concert  
 28. Quincy, Ill., Opera House. Thursby Concert
- Apr. 1. Indianapolis, Ind., Grand Opera House. Thursby Concert  
 2. Cincinnati, Ohio, Pike's Opera House. Thursby Concert  
 3. Columbus, Ohio. Thursby Concert  
 5. Pittsburgh, Pa. Thursby Concert  
 15. Wilmington, Del., Opera House. Thursby Concert  
 17. Brooklyn, N. Y., Plymouth Church. Benefit for the Mayflower Mission  
 21. Boston, Mass., Boston Music Hall. Handel and Haydn Society  
 24. Brooklyn, N. Y., Bedford Avenue Reformed Church. Thursby Concert  
 30. Boston, Mass., Music Hall. Thursby Farewell Concert
- May 2. Brooklyn, N. Y., Plymouth Church. Thursby Farewell Concert  
 3. New York, N. Y., Academy of Music. Thursby Farewell Concert  
 10. At Sea, S.S. "City of Berlin." Benefit Concert for Sailors' Home

## 1878

- May 22. London, England, St. James's Hall. Philharmonic Society  
 June 8. London, England, St. James's Hall. Royal Society of Musicians  
   12. London, England, St. James's Hall. Philharmonic Society  
   13. London, England, St. James's Hall. Henry Leslie's Choir  
   20. London, England, 21 Portland Place. Lady Jodrell's Concert (M)  
   22. London, England, Crystal Palace. Henry Leslie's Choir (M)  
   24. Oxford, England, Sheldonian Theater. Oxford Philharmonic Society  
 July 8. London, England, Prince's Gardens, Hyde Park, Sir Wm. Drake's Concert  
        (A.M.)  
 Oct. 5. London, England, Crystal Palace. Winter Classical Concerts (M)  
   8. Liverpool, England, Philharmonic Hall. Philharmonic Society  
   29. Liverpool, England, Philharmonic Hall. Mr. Chas. Halle's Concerts  
   31. Manchester, England, Free Trade Hall. Mr. Chas. Halle's Concerts  
 Nov. 7. Manchester, England, Free Trade Hall. Mr. Chas. Halle's Concerts  
   8. Bradford, England, St. George's Hall. Mr. Chas. Halle's Concerts  
   11. London, England, St. James's Hall. Monday Popular Concerts  
   13. Brighton, England, The Dome. Philharmonic Society  
   26. London, England, St. James's Hall. Mme Viard-Louis' Concert  
 Dec. 11. Manchester, England, Concert Hall. Gentlemen's Concerts  
   14. London, England, Crystal Palace. Philharmonic Concert  
   18. London, England, St. James's Hall. Ballad Concert

## 1879

- Jan. 23. Manchester, England, Free Trade Hall. Mr. Chas. Halle's Concert  
 Feb. 4. Brighton, England, The Dome. Mr. Geo. Watt's Annual Benefit  
   6. Manchester, England, Free Trade Hall. Mr. Chas. Halle's Concert  
   13. Edinburgh, Scotland, Music Hall. Mr. Chas. Halle's Concert  
   14. Edinburgh, Scotland, Music Hall. Mr. Chas. Halle's Concert  
   15. Edinburgh, Scotland, Music Hall. Mr. Chas. Halle's Concert (M)  
   20. Brighton, England, The Dome. Mr. Kuhe's Annual Musical Festival  
   27. London, England, St. James's Hall. Mr. Henry Leslie's Choir  
 Mar. 6. London, England, St. James's Hall. Philharmonic Society  
   8. London, England, Crystal Palace. Saturday Concert (M)  
   23. Paris, France, Théâtre du Châtelet. Colonne Concert  
   29. Paris, France, Hotel Continental. Soirée Musicale et Littéraire au Bénéfice  
        de la Société Nationale des Amis de L'Enfance  
   30. Paris, France, Cirque d'Hiver. Pasdeloup Orchestra (M)  
   30. Paris, France, 182 Rue de Rivoli. M. Pierre Véron's Soirée Musicale  
 Apr. 4. Paris, France, Residence of Mme La Baronne de Vandœul. Musicale  
   6. Paris, France, Cirque d'Hiver. Pasdeloup Orchestra (M)  
   6. Paris, France, Home of Ambroise Thomas. Musicale  
   11. Paris, France, Théâtre du Châtelet. Colonne Concert  
   12. Paris, France, Avenue du Roi de Rome. Miss Fanny Read's Musicale  
   16. Paris, France, 44 Avenue Josephine. Rev. E. W. Hitchcock's Soirée Musicale  
   17. Paris, France, Baron Hirsch's Residence. Soirée Musicale

- Apr. 25. Nantes, France. Société des Beaux Arts. Soirée Musicale  
 29. Paris, France, 7 Rue St. Arnaud. Soirée, Cercle Artistique et Littéraire
- May 1. Paris, France. Mrs. Edward J. Ovington's Musicale  
 2. Paris, France, Rue de Tilsit. Baron de Ginzburg's Musicale  
 8. Paris, France. Mme Cartwright's Musicale  
 9. Orleans, France, Salle de L'Institut Musical. Grand Concert  
 11. Paris, France, Residence of Mr. and Mrs. Edward Hecht. Soirée Musicale  
 17. London, England, St. James's Hall. Ballad Concert (M)  
 20. London, England, St. James's Hall. Concert in Aid of the Hospital for Epilepsy and Paralysis (M)
31. London, England, St. James's Hall. Ballad Concert
- June 9. London, England, 54 Welbeck Street. Musicale (M)  
 10. London, England, Great Hall, King's College. Musical Society  
 11. London, England, St. James's Hall. Philharmonic Society  
 19. London, England, 22 Grosvenor Gardens. Mrs. Adair's Concert  
 24. London, England, 1 Prince's Gardens. Mrs. Dunn's Concert  
 26. London, England, St. James's Hall. Mr. John Thomas's Concert (M)  
 26. London, England, St. Paul's School, Mercers Company. Dinner Concert  
 27. London, England, 27 Grosvenor Square. Sir Julius Benedict's Concert  
 30. London, England. Mrs. Ware's Concert
- July 1. London, England. Concert  
 4. London, England, Westminster Hotel. July 4th Dinner Concert  
 8. London, England, St. George's Hall, Langham Place. Concert for Funds for Lady Petre's Crèche for Infants (A.M.)  
 8. London, England, Tite Street, Chelsea, The Studio. Concert for the Westminster Medical Mission (M)  
 8. London, England, 24 Park Lane. Lady Brassey's Concert  
 12. London, England, 13 Kensington Square, St. Ann's Home. Concert, In Aid of the Works of the Home (M)  
 13. London, England, 14 Titchfield Terrace, Regent's Park, N.W. Mrs. Joseph Hatton's "At Home" (M)  
 17. London, England, 11 Warwick Crescent. Frederic H. Cowen's Musicale  
 17. London, England, Academy of Music. Louis Engel's Concert
- Aug. 4. London, England, Royal Albert Hall. Opera Concert, Mapleson Company (M)  
 16. London, England, Crystal Palace. M. Rivière's Promenade Concerts
- Sept. 9. Hereford, England, Shire Hall. Hereford Musical Festival  
 10. Hereford, England, Cathedral. Hereford Musical Festival (M)  
 10. Hereford, England, Shire Hall. Hereford Musical Festival  
 11. Hereford, England, Cathedral. Hereford Musical Festival (M)  
 11. Hereford, England, Shire Hall. Hereford Musical Festival
- Oct. 4. London, England, Crystal Palace. Saturday Concert (M)  
 6. London, England, Covent Garden. M. Rivière's Promenade Concerts  
 7. Liverpool, England, Philharmonic Hall. Philharmonic Society  
 8. Cambridge, England, Guildhall. Concert

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| Oct. | 9.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 10. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 11. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 14. | Bristol, England, The Colston Hall. Bristol Festival (M)                             |
|      | 14. | Bristol, England, The Colston Hall. Bristol Festival                                 |
|      | 15. | Bristol, England, The Colston Hall. Bristol Festival (M)                             |
|      | 15. | Bristol, England, The Colston Hall. Bristol Festival                                 |
|      | 16. | Bristol, England, The Colston Hall. Bristol Festival (M)                             |
|      | 16. | Bristol, England, The Colston Hall. Bristol Festival                                 |
|      | 17. | Bristol, England, The Colston Hall. Bristol Festival (M)                             |
|      | 18. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 20. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 21. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 22. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 23. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 24. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 25. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 27. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 28. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 29. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 30. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 31. | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
| Nov. | 1.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 3.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 4.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 5.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 6.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 7.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 8.  | London, England, Covent Garden. M. Rivière's Promenade Concerts                      |
|      | 10. | London, England, 449 Strand, American Exchange in Europe. Unfurling of American Flag |
| Dec. | 1.  | New York, N. Y., Steinway Hall. Thursby Concert                                      |
|      | 2.  | Brooklyn, N. Y., Academy of Music. Thursby Concert                                   |
|      | 3.  | Newark, N. J. Thursby Concert  |
|      | 4.  | New York, N. Y., Steinway Hall. Symphony Society of N. Y. Public Rehearsal (M)       |
|      | 6.  | New York, N. Y., Steinway Hall. Symphony Society of N. Y.                            |
|      | 9.  | Boston, Mass., Music Hall. Redpath Lyceum  |
|      | 11. | Boston, Mass., Music Hall. Old Bay State Course                                      |
|      | 15. | Philadelphia, Pa., Academy of Music. Thursby Concert                                 |
|      | 17. | Washington, D. C., Lincoln Hall. Thursby Concert                                     |
|      | 18. | Baltimore, Md. Thursby Concert   |
|      | 19. | Philadelphia, Pa., Academy of Music. Thursby Concert                                 |
|      | 22. | Brooklyn, N. Y., Bedford Avenue Reformed Church. Thursby Concert                     |

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- Dec. 25. New York, N. Y., Academy of Music. Gilmore's Band  
27. New York, N. Y., Steinway Hall. New York Oratorio Society

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- Jan. 5. Chicago, Ill., Central Music Hall. Thursby Concert  
7. Chicago, Ill., Central Music Hall. Thursby Concert  
8. Milwaukee, Wis., Academy of Music. Thursby Concert  
10. Burlington, Iowa, Union Hall. Thursby Concert  
14. St. Louis, Mo., Mercantile Library Hall. Thursby Concert  
16. St. Louis, Mo., Mercantile Library Hall. Thursby Concert  
17. St. Louis, Mo., Mercantile Library Hall. Thursby Concert (M)  
22. Louisville, Ky., Library Hall. Thursby Concert  
26. Columbus, Ohio, Grand Opera House. Thursby Concert  
28. Pittsburgh, Pa., Library Hall. Thursby Concert  
29. Cleveland, Ohio, Case Hall. Thursby Concert  
30. Buffalo, N. Y., Academy of Music. Thursby Concert
- Feb. 2. Toronto, Canada, Royal Opera House. Thursby Concert  
4. Rochester, N. Y., Grand Opera House. Thursby Concert  
5. Syracuse, N. Y., Wieting Opera House. Thursby Concert  
6. Troy, N. Y., Rand's Hall. Thursby Concert  
7. Albany, N. Y., Tweddle Hall. Thursby Concert  
9. Binghamton, N. Y., Lester Hall. Thursby Concert  
12. Cincinnati, Ohio, Pike's Opera House. Thursby Concert  
13. Cincinnati, Ohio, Pike's Opera House. Thursby Concert  
14. Cincinnati, Ohio, Pike's Opera House. Thursby Concert (M)  
16. Lima, Ohio, City Hall. Thursby Concert  
18. Ft. Wayne, Ind., Academy of Music. Thursby Concert  
20. Chicago, Ill., Central Music Hall. Thursby Concert  
21. Chicago, Ill., Central Music Hall. Thursby Concert (M)  
24. Madison, Wis., Opera House. Thursby Concert  
26. La Crosse, Wis., Opera House. Thursby Concert  
27. Winona, Minn., Normal Hall. Thursby Concert  
28. Faribault, Minn. Thursby Concert
- Mar. 1. St. Paul, Minn., Opera House. Thursby Concert  
2. Minneapolis, Minn., Opera House. Thursby Concert  
4. Minneapolis, Minn., Opera House. Thursby Concert  
5. St. Paul, Minn., Opera House. Thursby Concert  
8. Omaha, Neb., Opera House. Thursby Concert  
9. Council Bluffs, Iowa, Dohany's Opera House. Thursby Concert  
10. St. Joseph, Mo., Toodle's Opera House. Thursby Concert  
11. Kansas City, Mo., Coates Opera House. Thursby Concert  
13. Topeka, Kans., Opera House. Thursby Concert  
15. Leavenworth, Kans., Opera House. Thursby Concert  
17. Quincy, Ill., Opera House. Thursby Concert  
18. Keokuk, Iowa, Gibbons Opera House. Thursby Concert  
19. Peoria, Ill., Rouse's Hall. Thursby Concert

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- Apr. 3. Richmond, Va., Mozart Hall. Thursby Concert  
 4. Richmond, Va. Soloist at St. Paul's Church  
 6. Washington, D. C., Lincoln Hall. Thursby Concert  
 8. New York, N. Y., Madison Square Theater. Concert (M)  
 10. New York, N. Y., Steinway Hall. Saalfield Ballad Concert  
 12. New York, N. Y., Steinway Hall. Mr. John Lavine's Concert  
 14. Morristown, N. J. Thursby Concert  
 16. Wilmington, Del., Grand Opera House. Thursby Concert  
 20. Baltimore, Md., Academy of Music. Thursby-Bull Concert  
 21. Washington, D. C., Lincoln Hall. Thursby-Bull Concert  
 23. New York, N. Y., Steinway Hall. Thursby-Bull Concert  
 26. Brooklyn, N. Y., Academy of Music. Thursby-Bull Concert  
 27. Worcester, Mass., Mechanics Hall. Thursby-Bull Concert  
 28. Providence, R. I., Music Hall. Thursby-Bull Concert
- May 4. Boston, Mass., Music Hall. Handel and Haydn Society. Triennial Festival  
 6. Boston, Mass., Music Hall. Handel and Haydn Society. Triennial Festival(M)  
 7. Boston, Mass., Music Hall. Handel and Haydn Society. Triennial Festival  
 8. Boston, Mass., Music Hall. Handel and Haydn Society. Triennial Festival(M)  
 9. Boston, Mass., Music Hall. Handel and Haydn Society. Triennial Festival  
 11. Philadelphia, Pa., Academy of Music. Thursby-Bull Concert  
 13. Pittsburgh, Pa., Library Hall. Thursby-Bull Concert  
 17. Toledo, Ohio, Opera House. Thursby-Bull Concert  
 19. Detroit, Mich., Opera House. Thursby-Bull Concert  
 21. Chicago, Ill., Grand Central Music Hall. Thursby-Bull Concert  
 22. Chicago, Ill., Grand Central Music Hall. Thursby-Bull Concert (M)  
 25. Elmira, N. Y., Park Church. Thursby Concert
- June 3. Bridgeport, Conn., Opera House. Thursby Concert  
 11. Springfield, Mass., City Hall. Orpheus Club Concert
- July 4. S.S. "Gallia," At Sea. Fourth of July Exercises  
 24. London, England, Westminster Palace Hotel. Reception of American  
     Exchange
- Aug. 17. Ems, Germany, Kursaal. Musicale  
 19. Ems, Germany, Kursaal. Informal Thursby Concert  
 30. Ems, Germany, Kursaal. Thursby Concert
- Oct. 7. Baden-Baden, Germany, Neue Säle des Conversationshauses. Thursby  
     Concert  
 23. Berlin, Germany, Saal der Sing-Akademie. Thursby Concert  
 27. Berlin, Germany, Saal der Sing-Akademie. Thursby Concert
- Nov. 1. Wiesbaden, Germany, Königliche Schauspiele. Symphonie-Concert  
 13. Vienna, Austria, Künstlerabend.  
 25. Vienna, Austria, Grosser Musikvereins-Saal. Thursby Concert
- Dec. 12. Brünn, Moravia, Stadt-Theater. Thursby Concert  
 15. Prague, Bohemia, Sofieninsel-Saal. Thursby Concert  
 21. Chemnitz, Saxony, Stadt-Theater. Thursby Concert  
 27. Leipzig, Saxony, Stadt-Theater. Thursby Concert  
 29. Dresden, Saxony, Börsen-Saal. Thursby Concert

- Jan. 1. Weimar, Saxe-Weimar, Grand Duke's Palace. Hof-Konzert  
 7. Heidelberg, Baden, Stadt-Theater. Thursby Concert  
 9. Würzburg, Bavaria. Thursby Concert  
 11. Frankfurt, Prussia, Opernhaus. Thursby Concert  
 12. Darmstadt, Hesse, Saal des Saalbaues. Thursby Concert  
 13. Coblenz, Prussia. Thursby Concert  
 16. Cassel, Prussia, Hanusch-Saal. Thursby Concert  
 18. Braunschweig, Prussia, Saal des Hôtel d'Angleterre. Thursby Concert  
 24. Dresden, Saxony, Börsen-Saal. Concert  
 26. Leipzig, Saxony, Saal des Gewandhauses. Public Rehearsal  
 27. Leipzig, Saxony, Saal des Gewandhauses. Gewandhauses Concert  
 28. Hallé, Saxony, Voretzsch Subscription Concert  
 31. Barmen, Prussia, Stadt-Theater. Thursby Concert
- Feb. 1. Elberfeld, Prussia, Stadt-Theater. Thursby Concert  
 4. Strassburg, Alsace-Lorraine, Stadt-Theater. Thursby Concert  
 5. Mülhausen, Alsace-Lorraine, Stadt-Theater. Thursby Concert  
 9. Metz, Alsace-Lorraine, Stadt-Theater. Thursby Concert  
 12. Stuttgart, Würtemberg, Königliches Hoftheater. Thursby Concert  
 15. Cologne, Prussia, Gürzenich-Saal. Ferdinand von Hiller Symphony  
     Concert  
 16. Düsseldorf, Prussia, Stadt-Theater. Thursby Concert  
 18. Crefeld, Prussia, Stadt-Theater. Thursby Concert
- Mar. 2. The Hague, Netherlands. Concert Diligentia  
 4. Amsterdam, Netherlands. Felix Meritis Concert  
 19. Bordeaux, France, Salle Franklin. Cercle Philharmonique  
 27. Paris, France, Cirque d'Hiver. Pasdeloup Concert
- Apr. 3. Paris, France, Conservatoire National de Musique. Société des Concerts (M)  
 7. Paris, France, Home of Mme Viardot. Reception and Musicale  
 10. Paris, France, Conservatoire National de Musique. Société des Concerts (M)  
 18. Paris, France, Palais du Trocadéro. Bénéfice des Inondés de Belgique (M)  
 19. Paris, France, Salle Franklin. Cercle Philharmonique  
 28. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert
- May 1. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert (M)  
 5. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert  
 8. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert (M)  
 12. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert  
 15. Barcelona, Spain, Teatro Lírico, Sala Beethoven. Thursby Concert (M)  
 21. Valencia, Spain, Teatro Principal. Thursby Concert  
 22. Valencia, Spain, Teatro Principal. Thursby Concert  
 28. Madrid, Spain, Teatro Real. Thursby Concert  
 29. Madrid, Spain, Teatro Real. Thursby Concert
- June 16. Paris, France, Salle du Grand-Hôtel. Bénéfice de L'Oeuvre de l'Adoption  
     des Petites Filles Abandonnées
- July 21. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
 23. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
 25. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert

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- July 27. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
30. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert
- Aug. 2. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
4. Malmö, Sweden. Thursby Concert  
6. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
9. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
13. Copenhagen, Denmark, Tivoli Koncertsal. Thursby Concert  
19. Bergen, Norway, Arbeideforeningens Lokale. Thursby Concert for Ole Bull  
Monument Fund  
23. Bergen, Norway, Arbeideforeningens Lokale. Thursby Concert  
25. Bergen, Norway, Arbeideforeningens Lokale. Thursby Concert  
26. Bergen, Norway, Arbeideforeningens Lokale. Thursby Concert  
29. Bergen, Norway, Arbeideforeningens Lokale. Thursby Concert
- Sept. 6. Christiania, Norway. Thursby Concert  
9. Christiania, Norway. Thursby Concert  
12. Christiania, Norway. Thursby Concert  
17. Stockholm, Sweden. Thursby Concert  
20. Stockholm, Sweden. Thursby Concert  
22. Upsala, Sweden. Thursby Concert  
24. Stockholm, Sweden, K. Stora Teatern. Thursby Concert  
27. Stockholm, Sweden, K. Stora Teatern. Thursby Concert  
29. Stockholm, Sweden, K. Stora Teatern. Thursby Concert  
30. Gefle, Sweden, Allmänna Läroverkets Stora Sal. Thursby Concert
- Oct. 5. Stockholm, Sweden, K. Stora Teatern. Thursby Concert  
7. Nyköping, Sweden. Thursby Concert  
8. Norrköping, Sweden. Thursby Concert  
10. Linköping, Sweden. Thursby Concert  
12. Jönköping, Sweden, School Hall. Thursby Concert  
15. Göteborg, Sweden, Stora Teatern. Thursby Concert  
17. Göteborg, Sweden, Stora Teatern. Thursby Concert  
21. Aalborg, Denmark. Thursby Concert  
22. Randers, Denmark. Thursby Concert  
24. Aarhus, Denmark. Thursby Concert  
26. Odense, Denmark. Thursby Concert  
29. Copenhagen, Denmark, Kasinos Store Sal. Thursby Concert  
31. Helsingborg, Sweden, Helsingborgs Teater. Thursby Concert
- Nov. 1. Landskrona, Sweden, Stads Hotel. Thursby Concert  
2. Lund, Sweden, Students Hall. Thursby Concert  
9. Hamburg, Germany, Convent-Garten. Thursby Concert  
15. Hamburg, Germany, Convent-Garten. Thursby Concert  
17. Hamburg, Germany, Altonaer Stadt-Theater. Thursby Concert  
30. Brussels, Belgium, Cercle Artistique et Littéraire. Soirée Musicale
- Dec. 17. Bordeaux, France, Salle Franklin. Cercle Philharmonique

1882

- Jan. 12. Paris, France, 15 Avenue d'Antin, Home of Mrs. James Jackson. Musicale

- Jan. 15. Paris, France, Théâtre du Châtelet. Colonne Concert  
 22. Paris, France, Théâtre du Châtelet. Colonne Concert  
 26. Paris, France, Grand Hôtel. Concert Festival (M)
- Feb. 19. Marseilles, France, Théâtre des Nations. Société des Concerts Populaires (M)  
 23. Nice, France, Palais Marie-Christine. Grand Cercle Concert
- Mar. 6. Nice, France, Théâtre Français. Thursby-Capoul Concert  
 18. Menton, France, Hotel des Iles-Britanniques. Grand Concert, In Honor of  
     the King and Queen of Saxony  
 21. Geneva, Switzerland, Batiment Electoral. Grand Concert  
 25. Lausanne, Switzerland, Casino Théâtre. Grand Concert  
 29. Berne, Switzerland, Sweitzer Hall. Grand Concert  
 31. Zürich, Switzerland, Aktientheater. Grand Concert
- Apr. 26. Paris, France, Hotel Continental. Fête de La Macédoine
- May 1. Paris, France, Home of Mrs. Campbell Clark. Musicale  
 7. Paris, France, Home of Pierre Véron. Soirée
- June 5. Paris, France, Palais du Trocadéro. Bénéfice de la Société pour la Propaga-  
     tion de L'Allaitement Maternel
- Sept. 28. Boston, Mass., Music Hall. Old Bay State Concert
- Oct. 2. New York, N. Y., Chickering Hall. Thursby Concert  
 4. New York, N. Y., Chickering Hall. Thursby Concert  
 6. Brooklyn, N. Y., Academy of Music. Thursby Concert  
 7. New York, N. Y., Chickering Hall. Thursby Concert (M)  
 10. Washington, D. C., Lincoln Hall. Thursby Concert  
 12. Philadelphia, Pa., Academy of Music. Thursby Concert  
 13. Orange, N. J., Music Hall. Thursby Concert  
 17. Chicago, Ill., Central Music Hall. Thursby Concert  
 20. Chicago, Ill., Central Music Hall. Thursby Concert  
 21. Chicago, Ill., Central Music Hall. Thursby Concert (M)  
 23. Detroit, Mich., Music Hall. Thursby Concert  
 25. Cleveland, Ohio, Case Hall. Thursby Concert  
 26. Buffalo, N. Y., Wahle Opera House. Thursby Concert  
 28. Albany, N. Y., Twedde Hall. Thursby Concert  
 31. Boston, Mass., Music Hall. Roberts Lyceum Course
- Nov. 3. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn.  
     Public Rehearsal (M)  
 4. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn  
 6. Poughkeepsie, N. Y., Opera House. Thursby Concert  
 8. Troy, N. Y., Rand's Opera House. Thursby Concert  
 10. New York, N. Y., Academy of Music. Philharmonic Society of N. Y. Public  
     Rehearsal (M)  
 11. New York, N. Y., Academy of Music. Philharmonic Society N. Y.  
 13. Boston, Mass., Mechanics' Building. Handel and Haydn Society  
 14. Wellesley, Mass., Wellesley College. Reception and Musicale  
 18. Brooklyn, N. Y., Academy of Music. Thursby Concert (M)  
 21. New York, N. Y., Academy of Music. Thursby Concert  
 22. Wilmington, Del., Opera House. Thursby Concert

## 1882

- Nov. 23. Baltimore, Md., Academy of Music. Thursby Concert  
 25. Baltimore, Md., Academy of Music. Thursby Concert (M)  
 27. New Haven, Conn., Peck's Opera House. Thursby Concert  
 29. Worcester, Mass., Mechanics' Hall. Thursby Concert
- Dec. 1. Springfield, Mass., Opera House. Thursby Concert  
 2. Bridgeport, Conn., Hawes Opera House. Thursby Concert  
 5. Princeton, N. J., Mercer Hall. Thursby Concert  
 7. Washington, D. C., Lincoln Hall. Thursby Concert  
 9. Washington, D. C., Lincoln Hall. Thursby Concert  
 14. Philadelphia, Pa., Academy of Music. The Cecilian Society  
 28. Potsdam, N. Y., Opera House. Northern N. Y. Musical Union  
 29. Potsdam, N. Y., Opera House. Northern N. Y. Musical Union

## 1883

- Jan. 4. New York, N. Y., Chickering Hall. Thursby Historical Concert Cyclus  
 6. New York, N. Y., Chickering Hall. Thursby Historical Concert Cyclus (M)  
 8. New York, N. Y., Chickering Hall. Thursby Historical Concert Cyclus  
 11. New York, N. Y., Chickering Hall. Thursby Historical Concert Cyclus  
 12. New York, N. Y., Academy of Music. Symphony Society of N. Y.  
 13. New York, N. Y., Chickering Hall. Thursby Historical Concert Cyclus (M)  
 15. New York, N. Y., Home of Mrs. Van Nest. Reception (M)  
 27. Philadelphia, Pa., Academy of Music. Theo. Thomas Symphony Orchestra
- Feb. 2. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn.  
 Public Rehearsal (M)  
 3. Brooklyn, N. Y., Academy of Music. Philharmonic Society of Brooklyn  
 8. Brooklyn, N. Y., Plymouth Church. Thursby Benefit for Plymouth Bethel  
 9. Paterson, N. J., Opera House. Thursby Concert  
 12. Albany, N. Y., Music Hall. Thursby Concert  
 13. Syracuse, N. Y., Wieting Opera House. Thursby Concert  
 15. Rochester, N. Y., Grand Opera House. Thursby Concert  
 17. Toronto, Canada, Grand Opera House. Thursby Concert  
 19. Kingston, Canada, Opera House. Thursby Concert  
 20. Brockville, Canada. Thursby Concert  
 21. Ottawa, Canada, Grand Opera House. Thursby Concert  
 22. Montreal, Canada, Queens Hall. Thursby Concert  
 24. Rutland, Vt., Opera House. Thursby Concert
- Mar. 12. New York, N. Y., Casino. First Julien Concert  
 15. New York, N. Y., Home of ex-Mayor Edward Cooper. Thursday Evening Club  
 19. Brooklyn, N. Y., Academy of Music. Brooklyn Saengerbund, In Aid of Sufferers in Ohio and Indiana  
 29. New York, N. Y., Standard Hall. Benefit Concert for Peabody Home
- Apr. 5. Cincinnati, Ohio, Smith and Nixon's Hall. Thursby Concert  
 7. Cincinnati, Ohio, Smith and Nixon's Hall. Thursby Concert (M)  
 10. Louisville, Ky., Masonic Temple. Thursby Concert  
 20. Hudson, N. Y., Hudson Opera House. Thursby Concert

- Apr. 23. Buffalo, N. Y., Wahle Opera House. Thursby Concert  
 25. Binghamton, N. Y., Lester Hall. Thursby Concert  
 29. Boston, Mass., Boston Music Hall. Handel and Haydn Festival. Public Rehearsal (M)
- May 1. Boston, Mass., Music Hall. Handel and Haydn Festival  
 2. Boston, Mass., Music Hall. Handel and Haydn Festival  
 3. Boston, Mass., Music Hall. Handel and Haydn Festival  
 5. Boston, Mass., Music Hall. Handel and Haydn Festival (M)  
 8. Mt. Vernon, N. Y., Fourth Avenue Hall. Mr. Geo. W. Colby's Concert  
 21. Brooklyn, N. Y., Academy of Music. Thursby Farewell Concert
- June 7. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival  
 8. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival  
 9. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival (M)  
 9. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival  
 11. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival  
 12. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival  
 13. San Francisco, Calif., Mechanics' Pavilion. Theodore Thomas Music Festival (M)  
 15. Salt Lake City, Utah, Tabernacle. Theodore Thomas Music Festival  
 16. Salt Lake City, Utah, Tabernacle. Theodore Thomas Music Festival (M)  
 16. Salt Lake City, Utah, Tabernacle. Theodore Thomas Music Festival  
 19. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival  
 20. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival  
 21. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival (M)  
 22. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival  
 23. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival (M)  
 23. Denver, Colo., Tabor Grand Opera House. Theodore Thomas Music Festival
- Sept. 25. Newport, R. I., Casino. Maud Morgan Benefit Concert (A.M.)
- Oct. 1. Scranton, Pa., Academy of Music. Thursby Concert  
 2. Williamsport, Pa., Academy of Music. Thursby Concert  
 4. Elmira, N. Y., Opera House. Thursby Concert  
 9. Jersey City, N. J., Tabernacle. Thursby Concert  
 11. Philadelphia, Pa., Academy of Music. Thursby Concert  
 12. Brooklyn, N. Y., Academy of Music. Thursby Concert  
 15. Concord, N. H., Academy of Music. Thursby Concert  
 19. Chicago, Ill., Central Music Hall. Thursby Concert  
 20. Chicago, Ill., Central Music Hall. Thursby Concert (M)  
 22. Ft. Wayne, Ind., Academy of Music. Thursby Concert  
 23. Lima, Ohio, Opera House. Thursby Concert  
 24. Akron, Ohio, Academy of Music. Thursby Concert  
 26. Youngstown, Ohio, Opera House. Thursby Concert  
 30. Boston, Mass., Music Hall. Roberts Lyceum Course  
 31. Worcester, Mass., Mechanics Hall. Thursby Concert

## 1883

- Nov. 1. Albany, N. Y., Music Hall. Thursby Concert  
 2. Poughkeepsie, N. Y., Opera House. Thursby Concert  
 6. Washington, D. C., Lincoln Hall. Thursby Concert  
 8. Wilmington, Del., Opera House. Thursby Concert  
 9. Lancaster, Pa., Opera House. Thursby Concert  
 10. Trenton, N. J., Taylor Opera House. Thursby Concert  
 13. Paterson, N. J., Opera House. Thursby Concert  
 14. Olean, N. Y., Opera House. Thursby Concert  
 16. Bradford, Pa., Opera House. Thursby Concert  
 17. Oil City, Pa., Grand Opera House. Thursby Concert  
 19. Delaware, Ohio, Opera House. Thursby Concert  
 20. Dayton, Ohio, Music Hall. Thursby Concert  
 21. Toledo, Ohio, Wheeler Opera House. Thursby Concert  
 23. Ann Arbor, Mich., University Hall. Thursby Concert  
 26. Cleveland, Ohio, Case Hall. Thursby Concert  
 27. Oberlin, Ohio, Old Church. Thursby Concert  
 28. Erie, Pa., Park Opera House. Thursby Concert  
 29. Buffalo, N. Y., Music Hall. Thursby Concert  
 30. Hamilton, Canada, Grand Opera House. Thursby Concert
- Dec. 3. Montreal, Canada, Queen's Hall. Thursby Concert  
 4. Ottawa, Canada, Opera House. Thursby Concert  
 6. Montpelier, Vt., Capitol Hall. Thursby Concert  
 7. St. Albans, Vt., Opera Hall. Thursby Concert  
 11. Providence, R. I., Music Hall. Thursby Concert  
 13. Boston, Mass., Music Hall. Old Bay State Concert  
 18. Baltimore, Md., Oratorio Hall. Thursby Concert  
 19. Morristown, N. J., Lyceum Hall. Thursby Concert

## 1884

- Jan. 3. Brooklyn, N. Y., Ross Street Presbyterian Church. Thursby Concert  
 4. New York, N. Y., 34 Gramercy Park. Thursby Musicale  
 7. Altoona, Pa. Thursby Concert  
 9. Wheeling, W. Va., Opera House. Thursby Concert  
 10. Zanesville, Ohio, Opera House. Thursby Concert  
 12. Columbus, Ohio, Opera House. Thursby Concert  
 14. Springfield, Ohio, Opera House. Thursby Concert  
 17. Champaign, Ill., Opera House. Thursby Concert  
 18. Decatur, Ill., Opera House. Thursby Concert  
 21. Galesburg, Ill., Opera House. Thursby Concert  
 24. Avon, Ill., Opera House. Thursby Concert  
 25. Lewiston, Ill., Opera House. Thursby Concert  
 28. Keokuk, Iowa, Opera House. Thursby Concert  
 29. Quincy, Ill., Opera House. Thursby Concert  
 31. Davenport, Iowa, Curtis Opera House. Thursby Concert
- Feb. 2. Cedar Rapids, Iowa, Green's Opera House. Thursby Concert  
 6. Minneapolis, Minn., Grand Opera House. Minn. Philharmonic Society

- Feb. 7. St. Paul, Minn., Opera House. St. Paul Philharmonic Society  
 9. Duluth, Minn., Grand Opera House. Thursby Concert  
 11. Duluth, Minn., Grand Opera House. Thursby Concert  
 14. Des Moines, Iowa, Grand Opera House. Philharmonic Society  
 15. Omaha, Neb., Boyd's Opera House. Philharmonic Society  
 16. Lincoln, Neb., Centennial Opera House. Thursby Concert  
 19. Kansas City, Mo., Gillis Opera House. Thursby Concert  
 20. Topeka, Kans., Grand Opera House. Thursby Concert  
 21. St. Joseph, Mo., Tootle's Opera House. Thursby Concert  
 23. Hannibal, Mo., Opera House. Thursby Concert  
 25. Bloomington, Ill., Durley Hall. Thursby Concert  
 27. Joliet, Ill., Opera House. Thursby Concert  
 29. Rockford, Ill., Opera House. Thursby Concert
- Mar. 3. Madison, Wis., Hooley's Opera House. Thursby Concert  
 4. Oshkosh, Wis., Opera House. Thursby Concert  
 6. Milwaukee, Wis., Academy of Music. Thursby Concert  
 10. Kalamazoo, Mich., Academy of Music. Thursby Concert  
 11. Grand Rapids, Mich., Opera House. Thursby Concert  
 13. Detroit, Mich., Whitney's Opera House. Thursby Concert  
 15. Detroit, Mich., Whitney's Opera House. Thursby Concert (M)  
 17. Buffalo, N. Y., Wahle Opera House. Thursby Concert  
 19. Meadville, Pa., Library Hall. Thursby Concert  
 20. Titusville, Pa., Academy of Music. Thursby Concert  
 21. Warren, Pa., Library Hall. Thursby Concert  
 24. Philadelphia, Pa., Academy of Music. Thursby Concert  
 27. Reading, Pa., Opera House. Thursby Concert  
 28. Harrisburg, Pa., Opera House. Thursby Concert  
 31. Washington, D. C., Congregational Church. Thursby Concert
- Apr. 1. Richmond, Va., Mozart Hall. Thursby Concert  
 3. Petersburg, Va., Opera House. Thursby Concert  
 4. Norfolk, Va., Opera House. Thursby Concert  
 17. Fall River, Mass., Opera House. Thursby Concert  
 18. New Bedford, Mass. Thursby Concert  
 21. Exeter, N. H., Gorham Hall. Thursby Concert  
 23. Portsmouth, N. H., Music Hall. Thursby Concert  
 24. Dover, N. H., City Hall. Thursby Concert  
 25. Portland, Me., City Hall. Thursby Concert  
 26. Bath, Me., Columbian Hall. Thursby Concert  
 29. Bangor, Me., Opera House. Thursby Concert
- May 6. Brooklyn, N. Y., Academy of Music. Testimonial Entertainment, In Aid of  
 the Southern Veteran Soldiers' Home  
 13. Kingston, N. Y. Thursby Concert  
 22. Newark, N. J., Grand Opera House. Newark Harmonic Society
- June 4. At Sea, S.S. "Republic." Ship's Concert
- Sept. 3. Bergen, Norway, New Hall. Thursby Concert  
 5. Bergen, Norway, New Hall. Thursby Concert

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- Sept. 7. Bergen, Norway, New Hall. Thursby Concert  
 9. Bergen, Norway, Old Hall. Thursby Concert  
 12. Trondhjem, Norway. Thursby Concert  
 14. Trondhjem, Norway. Thursby Concert  
 18. Christiania, Norway, Logens Store Sal. Thursby Concert  
 20. Christiania, Norway, Logens Store Sal. Thursby Concert  
 22. Christiania, Norway, Logens Store Sal. Thursby Concert  
 23. Drammen, Norway, Theatre. Thursby Concert  
 29. Stockholm, Sweden, Musikaliska Akademiens. Thursby Concert
- Oct. 1. Stockholm, Sweden, Musikaliska Akademiens. Thursby Concert  
 5. Stockholm, Sweden, Musikaliska Akademiens. Thursby Concert (M)
- Dec. 22. Brooklyn, N. Y., Ross Street Presbyterian Church. Thursby Concert

## 1885

- Mar. 16. Philadelphia, Pa., Academy of Music. Thursby Concert  
 17. Princeton, N. J., University Hall. University Course Concert  
 31. Washington, D. C., Congregational Church. Thursby Concert
- Apr. 4. Washington, D. C., 15th Street, Home of Dr. Colegrove. Musicale  
 5. Washington, D. C., Louise Home. Reception (M)  
 7. Fortress Monroe, Va., Hygeia Hotel. Thursby Concert  
 8. Fortress Monroe, Va., Hygeia Hotel. Thursby Concert  
 9. Hampton, Va., Hampton Normal School. Reception (M)  
 11. Washington, D. C., The White House. Reception  
 21. Washington, D. C., Home of Miss Bayard. Reception (M)  
 26. Washington, D. C., Presbyterian Church. Evening Service
- May 7. Washington, D. C., Albaugh's Grand Opera House. Testimonial Concert to  
 Emma Thursby  
 10. Washington, D. C., Portuguese Legation. Reception and Musicale (M)
- June 3. Wellesley, Mass., Wellesley College. Students Aid Society Concert (M)
- Aug. 12. Franconia, N. H., Home of Mrs. Kimball. Reception and Musicale  
 28. Saratoga, N. Y., United States Hotel. Thursby Concert  
 29. Richfield Springs, N. Y., The Casino. Thursby Concert
- Sept. 3. Pittsfield, Mass., Academy of Music. Thursby Concert  
 5. Lenox, Mass., Home of Mrs. Valentine. Reception and Musicale  
 7. Holyoke, Mass., Opera House, Windsor Hotel. Thursby Concert  
 9. Lewiston, Me., Music Hall. Thursby Concert  
 10. Augusta, Me., Grant Hall. Thursby Concert  
 11. Bangor, Me., Bangor Opera House. Thursby Concert  
 15. St. John's, N. B., Mechanics Institute. Thursby Concert  
 17. Halifax, Nova Scotia, Academy of Music. Thursby Concert  
 18. Halifax, Nova Scotia, Academy of Music. Thursby Concert  
 22. Fall River, Mass., Academy of Music. Thursby Concert  
 23. Fitchburg, Mass., Whitney's Opera House. Thursby Concert  
 25. Ansonia, Conn., Opera House. Thursby Concert
- Oct. 1. Brooklyn, N. Y., Memorial Presbyterian Church. Bryant Literary Society  
 Entertainment

## 1885

- Oct. 3. Newburgh, N. Y., Opera House. Thursby Concert  
 4. West Point, N. Y., Cranston's. Evening Muscale  
 5. Paterson, N. J., Opera House. Thursby Concert  
 13. Providence, R. I., Music Hall. Star Course Concert  
 23. Taunton, Mass., Broadway Skating Rink. Southeastern Massachusetts Musical Association (M)
- Nov. 5. New Bedford, Mass., Grand Opera House. Thursby Concert  
 10. Cleveland, Ohio, Music Hall. Northern Ohio Musical Festival  
 16. Toronto, Canada. Monday Popular Concert  
 18. Bethlehem, Pa., Moravian Church. Grand Organ Concert  
 19. Germantown, Pa., Y.M.C.A. Thursby Concert  
 20. Hazelton, Pa., Hazelton Hall. Thursby Concert  
 26. Brooklyn, N. Y., Washington Avenue Church. Thursby Concert
- Dec. 4. Bridgeport, Conn., Opera House. Beethoven Trio Club  
 8. Utica, N. Y., Opera House. Thursby Concert  
 9. Troy, N. Y., Music Hall. Haner Concert  
 16. Brooklyn, N. Y., Bedford Avenue Reformed Dutch Church. Thursby Concert, Benefit for Industrial School Association  
 18. St. Johnsburg, Vt., Y.M.C.A. Thursby Concert  
 21. Boston, Mass., Tremont Temple. Star Course Concert  
 30. St. Louis, Mo., Grand Music Hall. St. Louis Musical Union

## 1886

- Jan. 22. Rochester, N. Y., City Hall. Haner Concert
- Feb. 19. New York, N. Y., St. James M. E. Church. Grand Concert  
 23. New York, N. Y., Metropolitan Opera House. Testimonial Concert to Emma Thursby  
 24. Philadelphia, Pa., Academy of Music. Concert for Employees of Strawbridge and Clothier  
 26. Buffalo, N. Y., Liedertafel Hall. Thursby Concert
- Mar. 11. New York, N. Y., Mendelssohn Glee Club Rooms. Concert, In Aid of Working Girls  
 15. Boston, Mass., Residence of Mr. A. L. Coolidge. Concert, In Aid of the Home for Intemperate Women
- Apr. 9. Morristown, N. J., Lyceum Hall. Thursby Concert
- May 6. New York, N. Y., Delmonico's. Baptist Social Union, Ladies Reception  
 17. Elmira, N. Y., Opera House. Thursby Concert  
 18. Binghamton, N. Y., Opera House. Thursby Concert  
 19. Canandaigua, N. Y., Opera House. Thursby Concert  
 20. Geneseo, N. Y., Normal Chapel. Thursby Concert
- June 1. Warsaw, N. Y., Irving Opera House. Thursby Concert  
 2. Batavia, N. Y. Thursby Concert  
 3. Leroy, N. Y. Thursby Concert  
 4. Corning, N. Y. Thursby Concert  
 5. Bath, N. Y. Thursby Concert  
 7. Penn Yan, N. Y., Cornwell's Opera House. Thursby Concert

1886

- June 8. Hornellsville, N. Y. Thursby Concert  
9. Carbondale, Pa. Thursby Concert  
10. Allentown, Pa. Thursby Concert  
17. Cortland, N. Y. Mahan's Music Festival  
18. Cortland, N. Y. Mahan's Music Festival  
July 8. At Sea, S.S. "Pennland." Benefit Concert for Woman in Steerage  
Dec. 11. Bordeaux, France. Cercle Philharmonique  
15. Limoges, France. Société Philharmonique  
17. Limoges, France. Société Philharmonique

1887

- Feb. 8. Roubaix, France, Salle de l'Hippodrome. Concert de la Grande Harmonie

1888

- Feb. 27. Boston, Mass., Tremont Temple. Star Course Concert  
Apr. 10. Brooklyn, N. Y., North Reformed Church. Thursby Concert  
28. Lakewood, N. J., Laurel House. Thursby Concert, Benefit for Washington  
Monument for France  
May 19. Washington, D. C., National Theatre. Thursby Concert  
29. Stapleton, N. Y., German Club Rooms. Thursby Concert  
31. Mt. Vernon, N. Y., Fourth Avenue Hall. Thursby Concert  
June 18. Northampton, Mass., Smith College. Commencement Concert

1889

- Mar. 29. Rockledge, Fla., Hotel Indian River. Benefit for the Methodist Church  
Apr. 4. Orange City, Fla., M. E. Church. Benefit for the Methodist Church  
9. Jacksonville, Fla., Sub Tropical Building. Thursby Concert  
11. Sanford, Fla. Thursby Concert  
13. Tampa, Fla. Thursby Concert  
16. Orlando, Fla., Opera House. Concert  
25. Jacksonville, Fla., Park Opera House. Thursby Concert  
26. DeLand, Fla. Thursby Concert  
May 14. New York, N. Y., 366 Fifth Avenue. Art Loan Exhibition Concert  
16. Detroit, Mich., Opera House. Thursby Concert  
28. New York, N. Y., Metropolitan Opera House. 10th Anniversary Entertainment of the Order of Chosen Friends  
30. Burlington, Vt., Howard Opera House. Philharmonic Festival (M)  
30. Burlington, Vt., Howard Opera House. Philharmonic Festival  
31. Burlington, Vt., Howard Opera House. Philharmonic Festival  
Dec. 10. Albany, N. Y. Thursby Concert  
16. Middletown, N. Y., 2nd Presbyterian Church. Thursby Concert  
20. Johnstown, N. Y., Opera House. Thursby Concert

1890

- Apr. 5. Jacksonville, Fla., Sub Tropical Building. Thursby Concert  
8. St. Augustine, Fla. Thursby Concert

## 1890

- May 7. Williamsburg, Va., Cameron Hall. Thursby Concert, Benefit for Society for Preservation of Virginia Antiquities  
 9. Norfolk, Va., Y.M.C.A. Hall. Thursby Concert  
 21. Richmond, Va., Mozart Academy of Music. Testimonial Concert to Emma Thursby  
 26. Annapolis, Md., Naval Institute Hall. Thursby Concert
- Dec. 17. Providence, R. I., Infantry Hall. Boston Symphony Orchestra  
 19. Boston, Mass., Music Hall. Boston Symphony Orchestra. Public Rehearsal (M)  
 20. Boston, Mass., Music Hall. Boston Symphony Orchestra

## 1891

- Feb. 23. Boston, Mass., Tremont Temple. Star Course Concert  
 Mar. 21. Tampa, Fla., Tampa Bay Hotel. Thursby Concert  
 23. Winter Park, Fla., Music Hall. Thursby Concert  
 25. Ormond, Fla., Casino. Thursby Concert  
 28. St. Augustine, Fla., Hotel Ponce de León. Thursby Concert  
 30. Magnolia Springs, Fla., Magnolia Springs Hotel. Thursby Concert
- Apr. 8. Key West, Fla., Odd Fellows Opera House. Thursby Concert  
 26. Ormond, Fla., The Ormond Hotel. Sunday Concert
- May 12. Brooklyn, N. Y., New Brooklyn Tabernacle. Charity Concert for Mrs. White's Consumptive Home  
 29. Denver, Colo., Trinity M. E. Church. Trinity Club Concert
- June 1. Leadville, Colo., Opera House. Apollo Club Concert  
 5. Salt Lake City, Utah, Tabernacle. June Festival of Salt Lake Choral Society  
 6. Salt Lake City, Utah, Tabernacle. June Festival of Salt Lake Choral Society (M)  
 6. Salt Lake City, Utah, Tabernacle. June Festival of Salt Lake Choral Society  
 9. Park City, Utah. Thursby Concert  
 17. Fresno, Calif., Barton Opera House. Fresno Choral Society  
 19. Los Angeles, Calif., Los Angeles Theatre. Thursby Concert  
 22. San Diego, Calif., Louis Opera House. Thursby Concert  
 25. San Bernardino, Calif., Opera House. Thursby Concert  
 26. Riverside, Calif., Loring Opera House. Thursby Concert  
 30. Los Angeles, Calif., Apollo Club. Apollo Club Concert
- July 1. Santa Barbara, Calif., Opera House. Thursby Concert  
 3. San Luis Obispo, Calif., Hotel Ramona. Thursby Concert  
 6. Santa Cruz, Calif., Knight's Opera House. Thursby Concert  
 14. San Francisco, Calif., Metropolitan Temple. Thursby Concert  
 16. San José, Calif., California Theatre. Thursby Concert
- Aug. 3. Port Townsend, Wash., Opera House. Thursby Concert  
 5. Anacortes, Wash., Presbyterian Church. Thursby Concert  
 10. Portland, Ore., Marquam Grand Opera House. Thursby Concert  
 12. Portland, Ore., Marquam Grand Opera House. Thursby Concert  
 31. Juneau, Alaska, Opera House. Thursby Concert
- Sept. 7. Vancouver, B. C., Opera House. Thursby Concert

1891

- Sept. 8. Nanaimo, B. C., Opera House. Thursby Concert  
21. Tacoma, Wash., Western Washington Industrial Exposition. Innes' 13th Regiment Band of N. Y.  
Oct. 1. Seattle, Wash., Opera House. Thursby Concert  
16. Great Falls, Mont., Vacant Store, Corey Block. Thursby Concert  
31. Minneapolis, Minn., Lyceum Theater. Thursby Concert  
Nov. 3. St. Paul, Minn., People's Church. Thursby Concert  
10. La Crosse, Wis., Opera House. Normanna Sangerkor Concert

1892

- Feb. 10. Philadelphia, Pa., Academy of Music. Thursby Concert  
12. Washington, D. C., Metropolitan M. E. Church. Thursby Concert  
23. Princeton, N. J., Second Presbyterian Church. Thursby Concert  
Mar. 22. St. Augustine, Fla., Casino. Concert, In Aid of Alicia Hospital  
26. Ormond, Fla., Casino. Thursby Concert  
May 4. Jacksonville, Fla., Park Opera House. Thursby Concert  
Sept. 6. Norfolk, Conn., Organ Concert  
Oct. 11. Oneida, N. Y., Opera House. Thursby Concert  
Nov. 3. Philadelphia, Pa., Conwell Temple. Thursby Concert

1893

- Feb. 6. Boston, Mass., Tremont Temple. Star Course Concert  
Apr. 29. Brooklyn, N. Y., Academy of Music. Benefit Concert to Mr. Oscar J. Murray  
July 25. Chicago, Ill., New York State Building, World's Columbian Exposition.  
Benefit for Sufferers by the Fire  
Aug. 11. Wheaton, Ill., Library Hall. Benefit for Organ Fund of Trinity Episcopal  
Church  
Sept. 11. Utica, N. Y., Opera House. Paddon-Stillwell Concert  
Dec. 7. New York, N. Y., 9 Lexington Avenue. Cooper's Reception  
11. Brooklyn, N. Y., Bedford Avenue Reformed Church. Thursby Concert  
15. New York, N. Y., Thursby Home at 34 Gramercy Park. Muscale  
19. Bordentown, N. J., Trinity Hall. Benefit for Baptist Organ Fund  
20. Pottsville, Pa. Teachers Convention  
26. Philadelphia, Pa. College Settlement Concert

1894

- Jan. 23. New Berlin, N. Y., Opera House. Thursby Concert  
24. Gloversville, N. Y., Opera House. Thursby Concert  
Feb. Brooklyn, N. Y., Classon Avenue Church. Concert  
Apr. 10. Brooklyn, N. Y., North Reformed Church. Holland Club Concert  
May 17. Brooklyn, N. Y., Old Bushwick Dutch Reformed Church. Thursby Concert  
Aug. 4. Martha's Vineyard, Mass., Union Chapel. Benefit Concert  
Aug. 16-17. Eliot, Me., Greenacre. Benefit Concerts for Greenacre Fund  
22. Martha's Vineyard, Mass., Union Chapel. Benefit for Band Fund  
Dec. 6, 8, 10, 12, 14, 17. Cambridge, Mass., "Studio House." Mrs. Ole Bull's Recitals  
in Memory of Amelia Chapman Thorp

1895

- Mar. 9. New York, N. Y. Mrs. Barber's Lecture and Musicale  
Apr. 5. Lakewood, N. J., The Laurel in the Pines. Grand Concert  
Aug. 29. Eliot, Me., Greenacre. Benefit for Greenacre Fund  
Dec. 9. Chicago, Ill., The Auditorium. Grand Military Concert

1896

- Feb. 22. Brooklyn, N. Y., The Cathedral, Bedford and Madison Streets. Concert  
Aug. 26. Eliot, Me., Greenacre. Recital for Greenacre Fund  
29. Eliot, Me., Greenacre. W.C.T.U. Day  
Sept. 20. Eliot, Me. Soloist at Church

1898

- Oct. 12. Paris, France, Home of Mrs. James Jackson, 15 Avenue d'Antin. Matinée Musicale

1901

- Aug. 30. Eliot, Me., Greenacre. Musicale by Emma Thursby and Her Pupils

1903

- Feb. 23. Brooklyn, N. Y., Pierrepont Art Room, 44 Clinton Street. Reception for Emma Thursby  
Oct. 5. Tientsin, China, Gordon Hall. Thursby Concert

1904

- Aug. 30. Eliot, Me., Greenacre. Fête and Musicale for Fund to Purchase the Lysekloster Pines  
Oct. 25. Brooklyn, N. Y., Montauk Club. Plymouth Foreign Missionary Society Luncheon

1908

- Aug. 24. Eliot, Me., Greenacre. Testimonial to Miss Sarah Farmer, for Fund to Rebuild her Home



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